

Corrente

11

This section contains ten staves of handwritten musical notation. The notation uses vertical stems with horizontal dashes or dots to represent pitch and rhythm. Some stems have small numbers (e.g., 1, 2, 3) indicating pitch. The music consists primarily of eighth-note patterns. The first staff begins with a note labeled 'J.N' followed by a series of eighth notes. Subsequent staves continue this pattern, with some variations in note heads and rests. The notation is dense and covers most of the page.

J.N d J. N. d. J J. N J J J. N J. N J. N op

This section starts with a measure containing 'J.N d J. N. d.' followed by a measure with 'J J. N J J J. N J. N J. N op'. The notation continues with ten staves of handwritten musical score, similar in style to the first section, featuring eighth-note patterns and vertical stems with dashes or dots.

A handwritten musical score for a string quartet, consisting of four staves. The instruments are Cello (C), Double Bass (B), Violin (V), and Violin (Vi). The score includes various musical markings such as dynamics (e.g., f, ff, p, ff), articulations (e.g., accents, slurs), and performance instructions (e.g., 'acc', 'r', 'ff'). The music is divided into measures by vertical bar lines.

A handwritten musical score for 'Balletto' on six staves. The lyrics are written below each staff. The first four staves begin with 'Ballottone' and end with 'Ballottone'. The fifth staff begins with 'Ballottone' and ends with 'Ballottone'. The sixth staff begins with 'Ballottone' and ends with 'Ballottone'.

Ballottone  
Ballottone  
Ballottone  
Ballottone  
Ballottone  
Ballottone

42

Alto  
modo

Alita, ha      Alita, ha

Tuba      Ba      Ba

Canario

Tuba

Masai  
yada

Tuba

A handwritten musical score for a string quartet, consisting of four staves. The top two staves are for violins, the bottom left for cello, and the bottom right for bass. The music is written in common time. The notation includes various note heads (circles, triangles, squares) and rests, with some notes having stems and others not. There are several measures of rests and some slurs connecting groups of notes. The score is on five-line staff paper.

A handwritten musical score for 'Farewell' on four-line staff paper. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It contains six measures of music, each ending with a vertical bar line. The lyrics 'Farewell' are written below the notes. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It contains five measures of music, each ending with a vertical bar line. The lyrics 'Farewell' are also written below the notes. The handwriting is cursive and appears to be done in ink.

Handwritten musical score for the song "Chiquitita". The score consists of five staves of music, each with a vocal line and a piano accompaniment. The lyrics are written in Spanish below the vocal parts. The score includes various musical markings such as dynamic changes (e.g., f, ff, p), articulation marks (e.g., accents, slurs), and performance instructions (e.g., "dragar"). The vocal parts feature rhythmic patterns like eighth and sixteenth notes, while the piano parts include chords and bass lines. The overall style is a mix of traditional folk elements and more modern musical notation.

Alman

de amour

Nal

44

Balletto f

The score is in 44 time. The first system starts with a forte dynamic (f) and includes lyrics in French. The second system begins with a piano dynamic (p).

I.MI JN JN JN JN JN JN JN

The Par  
lament of  
Engellat

The score is in 44 time. The first system starts with a forte dynamic (f) and includes lyrics in French. The second system begins with a piano dynamic (p).

This image shows a handwritten musical score for a string quartet (two violins, viola, and cello/bass). The score consists of two systems of music, each with four staves. The music is written in common time.

**System 1:**

- Violin 1:** The first staff contains lyrics in French: "j'acquiers j'acquiers j'acquiers j'acquiers j'acquiers j'acquiers j'acquiers j'acquiers". The second staff contains lyrics in English: "I buy I buy".
- Violin 2:** The first staff contains lyrics in French: "je rachète je rachète". The second staff contains lyrics in English: "I buy back I buy back".
- Viola:** The first staff contains lyrics in French: "je rachète je rachète". The second staff contains lyrics in English: "I buy back I buy back".
- Cello/Bass:** The first staff contains lyrics in French: "je rachète je rachète". The second staff contains lyrics in English: "I buy back I buy back".

**System 2:**

- Violin 1:** The first staff contains lyrics in French: "abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra". The second staff contains lyrics in English: "abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra".
- Violin 2:** The first staff contains lyrics in French: "abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra". The second staff contains lyrics in English: "abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra".
- Viola:** The first staff contains lyrics in French: "abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra". The second staff contains lyrics in English: "abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra".
- Cello/Bass:** The first staff contains lyrics in French: "Almane Almane Almane Almane Almane Almane Almane Almane". The second staff contains lyrics in English: "Almane Almane Almane Almane Almane Almane Almane Almane".

**Balletto:** The section begins with a dynamic of  $\text{ff}$  and a tempo of  $\frac{1}{8}$  note. It includes lyrics in French: "Ballotté Ballotté Ballotté Ballotté Ballotté Ballotté Ballotté Ballotté". The section ends with a dynamic of  $\text{fff}$  and a tempo of  $\frac{1}{8}$  note.

**Final Measures:**

- Violin 1:** "des jades des jades".
- Violin 2:** "des jades des jades".
- Viola:** "des jades des jades".
- Cello/Bass:** "des jades des jades".

**Final Notes:**

- Violin 1:** "abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra".
- Violin 2:** "abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra".
- Viola:** "abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra".
- Cello/Bass:** "abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra abracadabra".

45

Almanide  
amour

Galiars

reca  
rea  
rea  
rea  
rea  
rea

R  
P  
P  
P  
P  
P

Galiars

reca  
rea  
rea  
rea  
rea  
rea

R  
P  
P  
P  
P  
P

Berceus

reca  
rea  
rea  
rea  
rea  
rea

R  
P  
P  
P  
P  
P

abda  
abda  
abda  
abda  
abda  
abda

\* \* \* \* \*

46

A handwritten musical score for a band instrument, possibly trumpet or flute, consisting of six staves of music. The music is written in common time (indicated by 'C') and includes lyrics in Spanish. The lyrics describe a person's desire for a horse and the challenges of finding one. The score includes dynamic markings like 'd.f.', 'f.', and 'ff.', as well as various rests and grace notes. The handwriting is cursive and expressive.

47

Handwritten musical score for two voices (two staves) on five-line staves. The score consists of six systems of notes and lyrics. The first system starts with 'ra' on the first staff and 'fa' on the second. The second system starts with 'fa' on the first staff and 'ra' on the second. The third system starts with 'ra' on the first staff and 'fa' on the second. The fourth system starts with 'fa' on the first staff and 'ra' on the second. The fifth system starts with 'fa' on the first staff and 'ra' on the second. The sixth system starts with 'fa' on the first staff and 'ra' on the second.

Handwritten musical score for two voices (two staves) on five-line staves. The score consists of six systems of notes and lyrics. The first system starts with 'fa' on the first staff and 'ra' on the second. The second system starts with 'fa' on the first staff and 'ra' on the second. The third system starts with 'fa' on the first staff and 'ra' on the second. The fourth system starts with 'fa' on the first staff and 'ra' on the second. The fifth system starts with 'fa' on the first staff and 'ra' on the second. The sixth system starts with 'fa' on the first staff and 'ra' on the second.

1. *Fiori*

2. *Lascia*

2. *Lascia*

18

18

beginning  
nothing  
directions

distress  
misfortune  
disorderly

standard  
rhythms  
distortion  
misfortune  
distress  
misfortune  
disorderly

standard  
rhythms  
distortion  
misfortune  
distress  
misfortune  
disorderly

standard  
rhythms  
distortion  
misfortune  
distress  
misfortune  
disorderly

The musical score consists of two staves of handwritten music. The top staff features lyrics in a cursive font: "beginning" (with a circled 'n'), "nothing", "directions", and "standard rhythms distortion misfortune distress disorderly". The bottom staff also has lyrics: "standard rhythms distortion misfortune distress disorderly". The music is written on five-line staves with various note heads and rests.



49

This page contains a handwritten musical score for a band or orchestra. It features ten staves of music, each with a unique rhythmic pattern. The vocal parts include lyrics such as "Sag mir lieb", "Während", "Lieder", "Kinder", "Vom", "Kinder", "Kinder", "Kinder", "Kinder", and "Kinder". The instrumentation is indicated by various symbols: a triangle, a bassoon, a cello, a double bass, a trumpet, a flute, a clarinet, a bassoon, a violin, and a viola. The score is written on five-line staff paper.

This page contains a handwritten musical score for a band or orchestra, continuing from page 49. It features ten staves of music, each with a unique rhythmic pattern. The vocal parts include lyrics such as "Sag mir lieb", "Während", "Lieder", "Kinder", "Vom", "Kinder", "Kinder", "Kinder", "Kinder", and "Kinder". The instrumentation is indicated by various symbols: a triangle, a bassoon, a cello, a double bass, a trumpet, a flute, a clarinet, a bassoon, a violin, and a viola. The score is written on five-line staff paper.

Dominus d | d | a | d | d | a | a | c | f | r | e | s | a | c | e |  
sufficiens d | d | a | a | d | a | r | a | f | f | r | a | f | f | a |  
cas. Ca | a | a | a | a | a | a | a | a | a | a | a | a | a | a |  
d | d | a | d | d | a | a | f | r | e | f | f | r | a | f |  
a | a | a | a | d | a | a | f | f | r | a | f | f | a |  
a | a | a | a | a | a | a | a | a | a | a | a | a | a |  
Dolaud d | d | f | r | e | f | b | a | d | a | f | a | a | a | f | f |  
libra | a | a | f | a | a | a | a | a | a | a | a | a | a | a | a |  
trulaut d | a | a | e | = | g | = | f | a | a | a | a | a | a | a | a |  
d | d | a | d | d | a | a | d | a | d | d | a | a | a | a |  
a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |  
Oenus d | d | d | a | a | a | a | a | a | a | a | a | a | a | a |  
hōnos d | d | d | a | a | a | a | a | a | a | a | a | a | a | a |  
hōlym d | d | d | a | a | a | a | a | a | a | a | a | a | a | a |  
d | d | a | d | d | a | a | a | a | a | a | a | a | a | a |  
a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |  
Goreu d | d | d | a | a | a | a | a | a | a | a | a | a | a | a |  
Briogind d | d | d | a | a | a | a | a | a | a | a | a | a | a | a |  
minu d | d | d | a | a | a | a | a | a | a | a | a | a | a | a |  
d | d | a | d | d | a | a | a | a | a | a | a | a | a | a |  
a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |  
d | d | a | d | d | a | a | a | a | a | a | a | a | a | a |  
a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |  
d | d | a | d | d | a | a | a | a | a | a | a | a | a | a |  
a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |  
Engliq d | d | d | d | d | d | d | d | d | d | d | d | d | d | d |  
Mabinus d | d | d | d | d | d | d | d | d | d | d | d | d | d | d |  
ynglistes d | d | d | d | d | d | d | d | d | d | d | d | d | d | d |  
ynglyng d | d | d | d | d | d | d | d | d | d | d | d | d | d | d |  
d | d | d | d | d | d | d | d | d | d | d | d | d | d | d |  
a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |  
d | d | d | d | d | d | d | d | d | d | d | d | d | d | d |  
a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |  
d | d | d | d | d | d | d | d | d | d | d | d | d | d | d |  
a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |  
d | d | d | d | d | d | d | d | d | d | d | d | d | d | d |  
a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |

50

d. J      J      d. J      J  
 ac a d a f d a g f d a c a g a  
 f d a a d a f d a a d a f d a  
 a a c a a r a a a a a a  
  
 d. J      J. N      d. J      J. N      d. J      J. N  
 Coll f e a r a c a f e a r a c a f e a r a c a f e a r a c a  
 s o n a r a c a f e a r a c a f e a r a c a f e a r a c a  
 a r a f a d a a r a f a d a a r a f a d a a  
  
 J. N      f e f h e f h f f h h e f h f e a c a a c a a  
 a a a a a a a a a a a a a  
  
 J. N      J. N      J. N      J. N      J. N  
 i a c a d e a d a c a d a c a d a c a d a c a d a  
 a d a d a d a d a d a d a d a d a d a  
 r e a a a a a a a a a a  
  
 J. N      f d a f d a r a d a d a d a d a d a d a  
 a r e a a a a a a a a a a a  
  
 R      J  
 a d a d a r a c a a  
 a a a a a a a a

William Bolt      d. J      d. J      d. J      d. J      d. J      d. J  
 Indefinite f o a f a r a d a f d a f d a f d a f d a f d a  
 Lila f o a f a c a f o a f a a f d a f d a f d a f d a  
  
 d. J      d. J      d. J      d. J      d. J      d. J      d. J  
 a c d a d a d a d a d a d a d a d a d a d a  
 a c d a d a d a d a d a d a d a d a d a  
 a c d a d a d a d a d a d a d a d a  
  
 J. N      d. J      d. J      d. J      d. J      d. J  
 a c d a d a d a d a d a d a d a d a d a  
 a c d a d a d a d a d a d a d a d a  
 a c d a d a d a d a d a d a d a  
  
 J. N      d. J      d. J      d. J      d. J      d. J  
 a c d a d a d a d a d a d a d a d a d a  
 a c d a d a d a d a d a d a d a  
 a c d a d a d a d a d a d a  
  
 J. N      d. J      d. J      d. J      d. J      d. J  
 a c d a d a d a d a d a d a d a d a d a  
 a c d a d a d a d a d a d a d a  
 a c d a d a d a d a d a d a

Music score page 50v, featuring two staves of handwritten musical notation. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The first staff begins with a section labeled "Natal" and includes lyrics like "Dance with me", "I am your", and "I am your". The second staff continues the melody with lyrics such as "Morning light", "Morning light", "Morning light", and "Morning light". The notation is dense and includes various rests and dynamic markings.

Music score page 50v, featuring two staves of handwritten musical notation. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The first staff begins with a section labeled "Natal" and includes lyrics like "Dance with me", "I am your", and "I am your". The second staff continues the melody with lyrics such as "Morning light", "Morning light", "Morning light", and "Morning light". The notation is dense and includes various rests and dynamic markings. The piece concludes with the word "FINIS." followed by a large, stylized number "3" and "452".





## Gdansk Lute Tablature D-B Danzig 4022<sup>1</sup>

Magdalena Tomsinska  
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The Danzig (Gdansk) tablature 4022 is a collection of early seventeenth century lute music of Gdansk provenance, now kept in Berlin. Before the Second World War, this manuscript was the property of the Stadtbibliothek in Gdansk (Przybyszewska-Jarmińska, *Barok*, 201). It was lost during the war. Unexpectedly, after the fall of the Berlin Wall in 1989 and the resulting political changes, manuscripts previously considered lost, including those of Gdansk and Silesia provenance, were revealed in the collection of the Staatsbibliothek Preussischer Kulturbesitz (in the former East Berlin). Among others, the Gdansk lute tablature was found, bearing the signature Danzig 4022. It turned out that during the war part of the Gdansk library collection was taken to Moscow, and from there the whole collection was transferred to the Berlin Staatsbibliothek Preussischer Kulturbesitz in the 1950's. They are stored there as "Danziger Bestand." In 2007, the thematic catalogue of those manuscripts was published by D. Szlagowska, B. Długońska, D. Popinigis, and J. Woźniak.<sup>2</sup> The catalogue contains, among others, an inventory of D–B Danzig 4022, but by the definition of a thematic catalogue the titles and incipits from the discussed tablature are mixed with titles from other manuscripts, which makes orientation of the content of MS 4022 difficult. I therefore hope that the inventory at the end of

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<sup>1</sup> I would like to thank Dr. Agnieszka Leszczyńska for consultation and for her kind assistance in editing the text for the Polish edition, and Dr. Philip Collington, Shannon Purves-Smith, Bartek Tomsinski, and Fiona Thistle for help in editing the English version. Thanks also to Joachim Lüdtke, John H. Robinson, and Ireneusz Trybulec for their help in finding concordances and cognates.

<sup>2</sup> Danuta Szlagowska, Barbara Długońska, Danuta Popinigis, and Jolanta Woźniak, *Thematic Catalogue of Music in Manuscript from the Former Stadtbibliothek Danzig Kept at the Staatsbibliothek zu Berlin*, Kraków/Gdańsk: Musica Igellonica and Wydawnictwo Akademii Muzycznej in Gdańsk 2007.

this study will be useful for better understanding the discussed manuscript. The tablature is now available on the internet<sup>3</sup> as of July 2, 2013 at:

<http://digital.staatsbibliothek-berlin.de/dms/werkansicht/?PPN=PPN618787879>.

Authors of the *Thematic Catalogue* note that before the Second World War in the Gdansk Stadtsbibliothek there was also a lute tablature with a signature 4021, which is now lost. It is possible that this was lost during a fire that broke out in the library building in 1945. There are two other lute tablatures of Gdansk provenance containing pieces for a lute in transitional and D minor tuning: MS Danzig 4230 and a Virginia Renata von Gehema lute book, MS 40264, both in the Staatsbibliothek Preussischer Kulturbesitz in Berlin.

From 1945 until the 1990's, D-B Danzig 4022 was known only from Polish dances (balletti polachi), since the only available transcriptions were of forty pieces marked B.P., made by Maria Szczepańska and Hieronim Feicht before the Second World War. These transcriptions were used in the following collections: *Bartłomiej Pękiel 40 utworów na lutnię* (1955),<sup>4</sup> *Bartłomiej Pękiel 40 utworów na lutnię lub gitarę* (1960),<sup>5</sup> and *Tańce polskie z Tabulatury Gdańskiej* (1965).<sup>6</sup> Both M. Szczepańska and H. Feicht interpreted the letters B.P. as representing the initials of Bartłomiej Pękiel, but according to the research of Zofia Stęszewska, the initials stand for Balletto Polacho (Polish dance) (Stęszewska, *Tańce polskie z Tabulatury Gdańskiej*, 3).

Tablature D-B Danzig 4022 was written by one person, in contrast to many other lute manuscripts that contain writing by more than one author. The author of the manuscript is

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<sup>3</sup> Thanks to the help of Jerzy Żak, I had the opportunity to see a copy of this manuscript before it was published online.

<sup>4</sup> Maria Szczepańska, ed. The issue is based on the transcriptions by Szczepańska compared with transcriptions by H. Feicht;

<sup>5</sup> Gerd Ochs, ed. The issue based on the transcriptions from 1955 edition.

<sup>6</sup> Zofia Stęszewska, ed. The issue based on the transcriptions by H. Feicht.

unknown, but she or he was a rather frugal person, reluctant to waste paper: tablature letters are arranged clearly, but tightly, and only sometimes a single line is left blank.

## **Historical Context**

The Polish–Lithuanian Commonwealth in the seventeenth century was the second largest state in Europe, smaller only than Russia. Around 1595 its area, not counting vassal states like the Duchy of Prussia, Courland, Lębork, and Bytów, was around 815,000 square kilometres (Przybyszewska-Jarmińska, *Barok*, 25). Gdansk was located in the province of Royal Prussia and enjoyed a large degree of autonomy, while still recognizing the authority of the King of Poland in Gdansk. It was the largest Polish metro agglomeration and by the end of the sixteenth century, it had become the largest city on the coast of the Baltic Sea. In the first half of the seventeenth century, Gdansk already had 70,000 inhabitants. To compare, Lisbon, London, Antwerp, and Venice each had around 100,000 residents (Przybyszewska-Jarmińska, *Barok*, 25).

Poland was then an agricultural country, and Gdansk was its largest port and trading city. Exports consisted mainly of grain, but also included honey, meat, wood, hemp, and linen, transported northward via the Vistula River. Imports consisted of fabrics, cloth, lace, silk, wine, fruits, and spices. For Gdansk it was a period of great prosperity (Bogucka, *Życie codzienne w Gdańsku*, 7-10.)

According to Jerzy Marian Michalak (*Od Förster do Frülinga*, 16), on average more than two hundred musicians worked professionally in the city at any given time during the seventeenth century. The city council financed activities of the municipal band, which played at Arthur's (Artus) Court and in city hall, and also performed during various celebrations, such as weddings, anniversaries, funerals, important visitations, and so forth (Przybyszewska-Jarmińska,

*Barok*, 118). Arthur's Court was Gdansk's famous tavern and meeting place for merchants of different nations, the Polish nobility, diplomats, and foreign magnates, and the musicians played there every day. At the end of the sixteenth century a special balcony above the entrance was built for the musicians (Bogucka, 84). Music was cultivated in many of the Gdansk churches as well as in schools. The primary school curriculum included singing and music, and the students and teachers were required to sing every Sunday in a church choir (Bogucka, 159).

Though Gdansk belonged to Poland until the First Partition of Poland in 1772, most of its inhabitants spoke German as their first language. However, most people also spoke Polish as their second language (Babnis, 6). During the sixteenth and seventeenth centuries, most residents of Gdansk did not consider themselves Germans or Poles, but rather citizens of Gdansk, or in other words, Danzigers.

## **Notation and Tuning**

The music in D–B Danzig 4022 is written in French lute tablature. The upper register sets limits with the letter *l*, corresponding to the sound “a” (10th fret). All compositions (except for f. 46/3) can be played on a 10-course lute in the tuning now called “Renaissance”: g' d' a f c G with bass strings F E (or Eb) D C (or Bb), or 9-course lute with bass strings F E (or Eb) C (D or Bb). Changing the tuning of the lowest courses was common practice in the late sixteenth and early seventeenth centuries. One piece, s.n. f. 46/3, requires tuning called *cordes avalées*: g' d' bflat f Bb F (Eb). This kind of tuning was mainly used circa 1600-1610 (Spring, *The Lute in Britain* [...], xxv).

In the fantasia s.n. f. 18v/ 2 at bar 25, where the bass should probably be Eb and D, instead of *a* being used to mark open strings, the letter *c* (used to mark second fret) appears twice

on two added lower lines. This is obviously a mistake; it should rather be *a* on two added lines and *c* on three added lines. This kind of mistake suggests that the author of the D-B Danzig 4022 had a 9-course lute.

It is also worth considering “[Coura]nt Bal[lard]” f. 8v/1 and the cognate version of the same courante in the Robert Ballard print (Paris, 1614), f. 16. In both versions at bar 13 there are letters corresponding to the notes C, D, and Eb, but in the Gdansk tablature they are written an octave higher. It seems that the author of Danzig 4022, not having adequate bass strings, had to move the lower voice up an octave. This seems further to confirm the theory that the author of D-B Danzig 4022 had a 9-course lute. It also indicates a common practice of the early seventeenth century; those who did not have 10-course lutes transposed impossible or extremely difficult notes one octave higher (Coelho, *Authority* [ . . . ], 125-126).

In the tablature there are many errors in the marking of the bass. It often happens that the same letters refers to different sounds. For instance, the letter *a* on the first added line is used most frequently to mark the 7<sup>th</sup> course (note F), but the same sign could also mean C, D, E or Eb. The letter *a* on two added lines usually marks C, but it sometimes refers to Bb, E or Eb, and at one point F. The letter *a* on three added lines, although it rarely appears, is used for C or Bb.

Types of lute needed to perform pieces from the D-B Danzig 4022 consist of the following:

6-course lute: 29 pieces

7-course lute: 116 pieces

8- course lute: 52 pieces

9- or 10-course lute: 25 pieces

See also the table of tunings used in D-B Danzig 4022 (numbers of pieces from the inventory):

6-course lute	7-course lute	8-course lute	9-course lute
6-course lute tuned: <b>g' d' a f c G</b> no. 5, 32, 44, 45, 58, 73, 77, 82, 90, 91, 92, 108, 126, 129, 130, 136, 144, 150, 164, 165, 173, 197, 201, 207, 208, 209, 212, 213, 214.	7-course lute tuned: <b>g' d' a f c G F</b> nr 4, 8, 16, 19, 25, 37, 38, 39, 41, 43, 50, 59, 60, 61, 66, 67, 70, 74, 75, 76, 79, 81, 83, 84, 85, 86, 87, 88, 89, 93, 94, 97, 98, 99, 100, 102, 103, 104, 105, 106, 109, 111, 112, 113, 114, 116, 117, 118, 120, 122, 123, 124, 125, 127, 128, 131, 132, 133, 134, 135, 137, 138, 139, 140, 142, 143, 145, 146, 148, 151, 152, 153, 154, 155, 156, 158, 159, 160, 161, 162, 163, 168, 169, 170, 171, 172, 174, 175, 176, 177, 179, 180, 181, 183, 185, 186, 187, 189, 190, 191, 192, 193, 196, 198, 199, 202, 205, 206, 216, 217, 219, 220, 222.	8-course lute tuned: <b>g' d' a f c G F C</b> no. 6, 7, 15, 17, 26, 29, 33, 36, 40, 42, 46, 53, 54, 57, 64, 65, 69, 71, 72, 78, 80, 95, 96, 119, 147, 149, 157, 166, 194, 200, 203, 215, 218.	9-course lute tuned: <b>g' d' a f c G F Eb C</b> no. 3, 10, 11, 20, 21, 22, 23, 24, 30, 47, 48, 49, 55, 56.
	7-course lute tuned: <b>g' d' a f c G D</b> no. 1, 210.	8-course lute tuned: <b>g' d' a f c G F D</b> no. 62, 63, 68, 101, 107, 110, 115, 121, 141, 167, 178, 184, 188, 195, 211, 221.	9-course lute tuned: <b>g' d' a f c G F E C</b> no. 2, 9, 12, 13, 31, 27, 28.
	7-course lute tuned ( <i>cordes avalées</i> ): <b>g' d' bflat f Bb G F</b> no. 182.	8-course lute tuned: <b>g' d' a f c G F Eb</b> no. 14, 52, 204.	9-course lute tuned: <b>g' d' a f c G F Eb Bb</b> no. 34, 35, 51.
			9-course lute tuned: <b>g' d' a f c G F D C</b> no. 18.

Pieces for the 9 or 10 course lute are often difficult and represent the “avant-garde” of the early seventeenth century, not only using the whole scale of the instrument, but also the “broken style,” known later as the *style brisé*. Among these pieces are many courantes, a favourite form of French lutenists. In terms of style, many of the dances can be classified as early Baroque. It is

worth noting that these pieces are written only in the first quarter of the tablature, until folio no. 19 (piece no. 56). It is unknown why this is. Most likely it is because either the author of the manuscript lost contact with French music, or other pieces, like Polish and English dances, were generally easier to play and more popular at the time.

Only twice, in f. 10v/1 and f. 10v/2, do signs of right hand fingering appear. This is denoted by a single dot under the given notation referring to the index finger, while two dots refers to the middle finger. The comma under the letters is likely the sign for the thumb. Left hand fingering is not marked.

Especially unique are comma-like curves found on the tablature lines after the letters. I have not found similar marks in any of the other manuscripts known to me. It seems that these arcs can be interpreted as a small break "to breathe" between phrases. They occur rarely: in "Galiarda" f. 26/3 (measure 4), in "Englische Coy" f. 26v/2 (measures 4 and 12), in "B.[alletto] P.[olacho]" f. 26v/4 (measure 4), in "Balletto" f. 27/2 (measure 9).

Ornaments appear only in two pieces: f. 11v/1 and f. 11v/ 2. The sign "x" is used there directly after the letter indicating the note, and probably refers to a shake or trill.

## Repertoire

D–B Danzig 4022 contains 222 Polish, French, English, German, Dutch, Italian, Hungarian, Spanish, and Ruthenian (balletti rutteni) pieces.<sup>7</sup> Polish repertoire, forty-one Balletti

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<sup>7</sup> Répertoire International des Sources Musicales (RISM) on the webpage: [http://opac.rism.info/index.php?id=6&no\\_cache=1&L=1&tx\\_lsbsearch\\_pi1%5Bquery%5D%5B0%5D=danzig%204022](http://opac.rism.info/index.php?id=6&no_cache=1&L=1&tx_lsbsearch_pi1%5Bquery%5D%5B0%5D=danzig%204022) gives 229 pieces. The disparity comes mostly from the different ways of counting variations in passamezzi and its galliards: f. 35v/1, f. 37v/1, f. 38v/1, f. 39/1, f. 39v/1. According to RISM, each appearance of the term Variatio signals the start of a new piece. In my opinion, all variations, whether or not distinguished by the term Variatio, should be treated as a continuation of passamezzo.

John H. Robinson in *70 Easy to Intermediate Pieces for Renaissance Lute* (Albury, 2009) states (p. vi) that the D–B Danzig 4022 contains 250 lute solos. I suppose that Robinson not only counted variations of passamezzo as

Polachi,<sup>8</sup> constitute the largest group: 18.5% of the music contained in the manuscript. If to this group we add eight pieces where the origin is unclear but which are likely to be Polish melodies and dances, the share of Polish repertoire in the tablature rises to 22%. Other repertoire consists of three major groups: German dances and melodies (13%)<sup>9</sup>, English (12%), and French (11%). It is difficult to conclusively determine the ethnicity of the pieces, if not impossible. The above data can thus be considered only as an approximation. Nevertheless, I think it is worthwhile to further study what kind of music was in Gdańsk at the time that could have influenced the author of Danzig 4022 to include the pieces that they did.

The tablature contains pieces typical of the first half of the seventeenth century:

1. Dances: allemandes (6), balletti polachi (41), other balletti (17), bergamaschi (2), branles (2<sup>10</sup>), canarii (2), chi passchi (2), courantes (25), duda (1), galliards (app. 13<sup>11</sup>), mascarada (1), variations of passamezzi and their galliards (12), pavans (3), sarabands (3), spagnoletti (2), tuba (1), volti (1). This represents 77% of all musical material.
2. 47 arrangements of vocal music, both secular and religious. Here we find, among others, arrangements of pieces by H. L. Hassler, G. G. Gastoldi, and many English songs. Often these are simple arrangements which could have been made by an amateur lutenist, but there are also elaborate arrangements, such as variations on the well-known song “Une jeune fillette” (“Monycha” f. 1v/2). This represents 20% of the repertoire.
3. Preludium (1), fantasias (2) and intradas (2). These represent 3% of the tablature.

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separate pieces, but also two parts of the balletti polachi as two separate pieces as well. I would prefer to treat them as the part of the same dance.

<sup>8</sup> Both Maria Szczepańska and Hieronim Feicht transcribed from D-B Danzig 4022 only pieces marked as B.P. (40 of them), not taking into account “Balletto Polacho”, f. 16/2.

<sup>9</sup> This is a purely quantitative summary, and does not take into account the size of the individual pieces. The compositions of German origin are, in fact, very short. I estimate they would take up less than 13% of the total playing time of the tablature.

<sup>10</sup> Branles f. 17v consist of many short branles and is in fact a suite of branles.

<sup>11</sup> Not counting galliards coupled with passamezzi.

The longest and most elaborate pieces in D-B Danzig 4022 are variations f. 1v/2, a pair of dances passamezzo/gagliarda (or saltarello), and some courantes.

### Composers Connected With D-B Danzig 4022

Unfortunately, the edges of the original tablature have been trimmed or cut off for unknown reasons. Due to this, at some point's information such the names of the composers and the titles of the pieces has been lost or damaged. I have attempted to reconstruct the possible names below. Only fourteen or fifteen pieces from Danzig 4022 have an attribution, and those are found in the first quarter of the tablature, until f. 16v. The rest are anonymous.

The following composers names appear in the tablature: Robert Ballard<sup>12</sup> (8 pieces), [Gau]ltier (2 pieces, first name not written down), and at one piece each, [Vin]cento [Be]rnia, Mercury [d'Orleans]?,<sup>13</sup> nani (sic) di Milann, [Jean] Perichon and [A]less[andro] Pi[ccin]in[i], the last one being a false attribution, I believe. The title “Jan Barino Gagliarda” (f. 20/ 2), which seems to indicate the name of the composer, is most likely a distorted form of the dance name Tanbarino, *T* being mistakenly replaced by the copyist with *J*.<sup>14</sup>

Concordances for about twenty five anonymous pieces can be found in the legacy of composers such as: Robert Ballard (4-7 pieces), René Saman (3), Nicolas Vallet (2 pieces), Emmanuel Adriaenssen (2), John Dowland (2), Matthäus Waissel? (2), and at one piece each, Diomedes Cato?, Gaultier?, Joachim van den Hove, Gregory Huwet, Robert Johnson, Charles Lespine?, Alessandro Piccinini, Jakub Polak, John Sturt, Jan Pieterszoon Sweelinck, Giovanni Antonio Terzi.

<sup>12</sup> Spelled as: [B]alardus, Bal[lard] (3x), Balard, [B]alardt, [B]alardtus, Baliard.

<sup>13</sup> This may also be simply referring to the deity Mercury.

<sup>14</sup> Special thanks to Joachim Lüdtke for drawing my attention to it.

In addition, lute arrangements of vocal pieces by the following composers can be identified: Hans Leo Hassler (4), Giovanni Giacomo Gastoldi (3), Valentin Haussmann (2), Marcin Luter/ Johann Walter (1), Nicolaus Selnecker (1). There are also arrangements of eight dances,<sup>15</sup> whose 4 or 5 voice settings can be found in *Venusgarten* (Nürnberg 1602) and *Rest Von Polnischen und andern Tänze* (Nürnberg 1603), both by Haussmann (Lynn, 126–140, 155–166). Eight other melodies<sup>16</sup> in D-B Danzig 4022 arranged for lute<sup>17</sup> are used also by Sweelinck in his organ compositions, often as variations. These similarities are a testament to the cultural and musical unity of Europe.

### **Robert Ballard**

The composer most frequently appearing in the D-B Danzig 4022 is Robert Ballard, with 12 or 15 pieces, although the authorship of some may be questionable. Two of the dances seem to be unique compositions, since I could not find a concordance.<sup>18</sup>

Robert Ballard (c. 1575 - after 1650) was employed at the court of Marie de Medici in 1612 as a musician and teacher of the young King Louis XIII. In 1618, Ballard became the *musicien ordinaire du roi*, taking part in performances of *ballets de cour* (Buch, *The Sources of Dance Music* [ . . . ], 314). Ballard remained court lutenist until his death. He published two volumes of lute tablature: [*Premier Livre de tablature de luth*], 1611, and *Diverses Pièces mises sur le luth, Deuxième Livre*, 1614. In these two collections there are pieces not only composed by Ballard but also, as was the practice at the time, pieces arranged for a lute such as settings of *ballets de cour*.

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<sup>15</sup> Those are: f. 11v/4, f. 23v/2, f. 32/3, f. 42v/4, f. 50/2 and f. 21v/1, f. 21/1, f. 27v/2. Cf. also: f. 31/3.

<sup>16</sup> Only two melodies, “Fortune” and “Soll es sein”, were used by both Haussmann and Sweelinck.

<sup>17</sup> f. 10v/1, f. 13/2/ f. 40/2, 25v/3/ f. 44/4, f. 43v/4, f. 47v/4, f. 50/2, f. 50/4.

<sup>18</sup> f. 8v/2 and f. 9v/2, but f. 8v/2 is based on the courante f. 18 by Ballard (Paris, 1614).

A piece from a *ballet de cour* occurring in the D-B Danzig 4022 is “Baletto du Roÿ Mercurÿ” f. 11/3, concordant to the “Ballet de M. le Daufin” (Ballard 1611). It is difficult to say whether the Mercurÿ in the title refers to the composer Mercure d'Orleans or to the god Mercury, as *ballets de cour* often had characters from mythology. This piece has the characteristics of other *ballets de cour* in Ballard's settings (Buch, *Robert Ballard* [ . . . ], 2). The first part is rather slow, entrée-like; the second is in triple meter and has a light, dance character; and the last part is a fast sarabande. Sarabandes of this type were sometimes called “courante saraband”. For example, a setting of “Balard” f. 9/2, found in GB-Lbl 38539 (ML), f. 29v, bears the name “La courante sarabande.” This name was also used by, among others, Michael Praetorius, in *Terpsichore* (Buch, *Robert Ballard* [ . . . ], 2).

It is interesting to compare the two courantes: “[Couran]t Bal[lard]” f. 8v/1 and “A Coranto” from the manuscript GB-Lbl 38539 (ML) f. 6. Both are based on the same melody, but their settings differ substantially. The arrangement from ML in repetitions of A and B contains diminutions, favored by the sixteenth century lutenists, while Ballard's setting from D-B Danzig 4022 applies *style brisé*, characteristic for the Baroque era and often used by seventeenth century French lutenists. Both pieces are from around 1620.

### **Balletti Polachi and Other Polish Dances and Melodies**

The dances comprising the largest group in the D-B Danzig 4022 are balletti polachi (41 dances). They all have the incipit B.P. except one, f. 16/2, which is called by its full name: “Balletto Polacho”. To this group of Polish pieces we can probably add other dances and melodies: f. 22v/2 s.n., f. 23v/2 s.n., f. 29/3 “Jechal ch[ł]op do miasta” (The peasant rode to

town), f. 42v/5 “Jagt Tanz” (Chase dance), f. 46v/1 “Duda”, f. 50/2 “Soll es sein” (Shall it be).

Other Polish dances may include f. 30/4 s.n. and f. 42v/2 “Balletto.”

Dances f. 22v/2 s.n and “Jagt Tanz” have the same formal structure as the majority of the baletti polachi (see below), and this is one of the reasons why I place them amongst the Polish dances. Moreover the “Jagt Tanz” is a lute arrangement of a dance called “Goniony” (Chased) in manuscript PL-Kj 10002 (Gołos, *Muzyczne silva rerum z XVII wieku*, 19) and in GB-Lbl Sloane 1021, in which the same song appears as “Doratka”<sup>19</sup> in triple meter. Dance f. 23v/2 s.n. appears as Polnischer Tantz in the Waissel tablature (Frankfurt 1592), and as “Chorea polonica” in the manuscript D-LEm II.6.15. The melody “Soll es sein” (f. 50/2) is a Polish dance, according to the editors of the collected works by Sweelinck (Leonhardt, XXXV).

I would place the dance f. 46v/1 “Duda” among Polish music mainly because of the title, although it could also be a dance of Hungarian origin. The words “duda” in Hungarian and “dudy” in Polish refers to a folk instrument similar to the bagpipe. However, as can be seen in the example of “Jagt Tanz” and “Rolandt lieber Rolandt” (f. 49v/2, English tune), the choice of language in the title does not necessarily determine the nationality or ethnicity of the piece itself.

Words were found to the Polish tune written on f. 29/3, “Jechal ch[ł]op do miasta,” in the 1614 book *Pieśni i tańce zabawam uczciwym gwoli* (Songs and dances for the sake of honest fun) (Przybyszewska-Jarmińska, *Barok*, 435–436).

Two of the Polish dances located in D-B Danzig 4022, f. 20/3 and f. 21/4, are arranged also as “Autre Taned spolski” (Another Polish dance) and “Chanson a la Polonnoise Susannesco” by French lutenist Nicolas Vallet (Amsterdam, 1615).

In some baletti polachi one can find fragments of familiar Polish melodies: f. 26v/1, part B, resembles folk tune “Hej, górale, nie bijta się” (Hey, mountaineers, don’t fight), f. 28v/2 in

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<sup>19</sup> “Doratka” probably refers to the Polish female name: Dorotka.

the very beginning recalls the Christmas carol “Mędrcy świata monarchowie” (Wise monarchs of the world).<sup>20</sup> B.P. f. 30/2 and f. 31/3 sound like Polish and Slovak melodies, and a melody similar to B.P. f. 30/2 can be found in the Vietoris Codex “Moja pani matko” (My lady mother) (Stęszewska, *Tańce polskie z Vietoris Kodex*, VIII, table 3), and in a manuscript PL-Kj 10002 “Łod[zia]m[i] płynie na morze, wiosłami . . .” (Swimming by boat to the sea, with oars . . .). Melody B.P. f. 31/3 resembles both that of Vietoris Codex “Netakes mý mluwel” (You said not that to me), as well as that of the manuscript PL-Kj 10002 “Będę ia dawała, komu będę chciała” (I will give to whom I will). B.P. f. 32/4 is the setting of the same tune found in the PL-Kj 10002, no. 18. Thus, three melodies of baletti polachi are also found in the manuscript PL-Kj 10002.

Very interesting and puzzling concordances are connected with “B. P. K[önig?] in Polog[ne]” f. 32/3. Matthäus Waissel put this dance in his collection from 1591 as Polnischer Tantz no. 34. In the manuscript D-Hbusch [Herold] (1602) this piece is attributed to Diomedes Cato. Valentin Hausmann arranged the same dance in his *Venusgarten* no. 94 (1602). In addition, Anthony Holborne used the same melody in his “Night Watch” (1599). The migration of dances and melodies in the sixteenth and seventeenth century certainly proves fascinating.

Most curious and unique is the construction of many baletti polachi<sup>21</sup> and two other dances (untitled f. 22v/2 and “Jagt Tanz” f. 42/5). First, they have the common form AB or ABA'B', followed by a simplified A"B". This is unusual because typically in the beginning of the dance there was the simple form, which was later developed using diminutions and added ornaments, complicating the musical texture rather than simplifying it. It is therefore difficult to understand why such a construction would be used. However, I propose the following possible explanations:

<sup>20</sup> This carol was composed by Zygmunt Odelgiewicz in the nineteenth century, perhaps using pre-existing musical threads. However, it is possible that its similarity to the balletto polacho is coincidental.

<sup>21</sup> With five exceptions: f. 16/2, f. 21/4, f. 22v/1, f. 32/3 and f. 32/4.

1. The dances were duets for student and teacher; the simple versions of course would be for the student. Sometimes, however, both versions do not overlap harmonically. This might indicate an error in the notation, or it might indicate that the duet theory is wrong.
2. Simplified versions could be the basis for variations, open to improvisation.
3. The simplified A”B” structure was to be played faster than the first AB (or ABA’B’).

This third theory seems to be the most plausible to me. In many Renaissance dances we have slow/ fast pairing, with the fast one being in triple time signature (e.g. Tantz and Nachtantz, pavana and galliarda). Perhaps a similar combination of dances, although without a corresponding change in time signatures, is found in D-B Danzig 4022. Musically it seems convincing.

#### **Pairs: Passamezzo/ Galliarda (or Saltarello)**

The passamezzo, popular from the mid-sixteenth to mid-seventeenth century, was often used as the basis for instrumental variations. This is also the case in Danzig 4022. There are two main types of passamezzo:

a) passamezzo antico; scheme: i/ VII/ I/ V// III/ V/ i V/ i.<sup>22</sup>

(In D-B Danzig 4022 the last chord is major.)

b) passamezzo moderno; scheme: I/ IV/ I/ V// I/IV/ I V/ I

In D-B Danzig 4022 we have eleven pairs of passamezzi with galliards (or saltarelli) and one passamezzo without a galliard (f. 39v “Passamezo sine canto”). Half of the pairs are based on the scheme passamezzo moderno, and the other half on the passamezzo antico. The following table summarizes the pairs passamezzo/galliard in those two variants of the harmonic pattern.

The quantity of variation is also included.

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<sup>22</sup> Small roman numerals indicate minor chords.

Passamezzi moderni

“[Pas]sa [me]zo”/ “Saultarella” f. 7v/3– 8/1

1 passamezzo variation  
1 saltarello variation

“Paßamezo”/ “La sua Gagliarda” f. 13v/1– 14/1

3 passamezzi variations  
1 galliard variation

“Passamezo”/ “Saltarella” f. 24v/1– 25v/1

4 passamezzi variations  
3 saltarelli variations

“Passamezo”/ “La Galiarda” f. 34– 34v/1

2 passamezzi variations  
1 galliard variation

“Passamezo”/ La Galiarda” f. 35v/2– 36v/1

4 passamezzi variations  
1 galliard variation

“Passamezo”/ “La Galiarda” f. 38/2– 38v/2

3 passamezzi variations  
1 galliard variation

Passamezzi antichi

“Passamezo in contra Tenor p.b.dur in alare”/ “La

Galiarda” f. 32v/1–33v/1  
5 passamezzi variations  
5 galliards variations

“Passamezo”/ “La Galiarda” f. 34v/2– 35v/1

4 passamezzi variations  
3 galliards variations

“Passamezo”/ “La Galiarda” f. 36v/2– 37v/1

4 passamezzi variations  
3 galliards variations

“Passamezo”/ “La Galiarda” f. 37v/2– 38/1

1 passamezzo variation  
1 galliard variation

“Passamezo p b möl inc.solfant”/ “La Galiarda” f.

38v/3 – 39v/2  
4 passamezzi variations  
2 galliards variations

“Passamezo sine canto” f. 39v/3- 40/1

2 passamezzi variations

Passamezzi and galliards from D-B Danzig 4022 are extensive, often with a figuration in the higher voice and with variations. Construction is regular, as almost every variation of passamezzo has 32 measures (one chord dominating through four bars), and their galliard variations have 16 measures (one chord through two bars). Passamezzo/galliard pairs occupy a prominent place in the Gdansk manuscript, not so much because of the number (twelve passamezzi and eleven galliards), but because of their size, as they are mostly long pieces. For example, “Passamezo in contra Tenor p.b.dur in alare” f. 32v/1 has five variations (32 measures each), which give altogether 160 bars for the whole passamezzo. Its “La Galiarda” f. 33v/1 has five variations (16 measures each) which comprise 80 measures. The total length of this piece amounts to 240 measures. The “Passamezo in contra Tenor ...” and its galliard are concordant with Adriaenssen 1584. Other passamezzi/galliards seem to be unique, though some parts of

passamezzi f. 38/ 2 and f. 38v/ 3 are concordant or similar to D-B 40141 [Nauclerus], f. 52 and f. 59v/ 1 (see inventory).

### **English Repertoire**

In D-B Danzig 4022, there are four pieces by English composers: John Dowland (2)<sup>23</sup>, Robert Johnson (1),<sup>24</sup> and John Sturt (1).<sup>25</sup> They are unattributed in the tablature. Nine dances have an adjective referring to England<sup>26</sup> in the title, such as “Chorea Anglica” or “Galiarda Englesse.” Many of the pieces which were identified as English are arrangements of the popular English tunes such as Brave Lord Willoughby (also known as Roland), Grimstock, More Palatino, Nowells Delight (also known as All those that be good fellows), Nutmegs and Ginger, Packington’s Pound, Sellenger’s Round, and others. More or less sophisticated arrangements of these tunes can be found in many lute tablatures in the early seventeenth century. It is possible that in the Gdansk lute tablature there are even more English pieces than this, but without finding concordant pieces it is impossible to be certain. Perhaps the author of the tablature may have encountered these tunes through the performances of English theatre troupes in Gdansk.

In the early years of English theatre on the continent performances were held in English. We know that sometimes performances were even accompanied by a translator.<sup>27</sup> In later years, performances were held in German. Repertoires of the continental traveling groups did not differ substantially from the repertoires of companies in London and were based on some of the most

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<sup>23</sup> “[For]tun” f. 11v/4 and “Balletto la pace” f. 44v/3- 45/1.

<sup>24</sup> “Courante [d]el Prince [d]e Angelterra” f. 12/2.

<sup>25</sup> “[B]alletto” f. 12v/2.

<sup>26</sup> “English Galiard” f. 8/3; “Gagliarda Englesse” f. 14v/4; “Anglicum” f. 19v/2; “Balletto Inglesse” f. 21/2; “Englische Coy” f. 26v/2; “Anglicum” f. 42v/6; “English Almande” f. 46v/2; “Chorea Anglica” f. 47v/2 and f. 47v/4.

<sup>27</sup> There survived information about the translator at the court of the Elector Christian I of Saxony in Dresden, where a group of English actors performed from September 1586 to July 1587 (Limon, 25-26).

outstanding works of the era such as Shakespeare, Marlowe, Dekker, Greene, and Kyd (Limon, *Gdański teatr "elżbietański*", 22). In Gdańsk, "English comedians" performed almost every year during the period 1601-1619 (Limon, 27). Around 1610, the Gdańsk theatre was built as a multi-purpose building called the *School of Fencing* or "*Theatrum publicum*" (Limon, 92-93). In addition to fencing exercises, there were various shows. Architecturally, it was almost a copy of London's "*Fortune*" theatre (Limon, 24-25). For over 200 years, this theatre served as the city's only public theatre (Limon, 145).

It is well known that music played an important role in the productions of English dramas and was an integral part of the show. In 1599, in the chronicle of the town of Münster (Germany), the following information was noted; "In November 26, 1599 came here eleven Englishmen [ . . ]. They gave the shows for five consecutive days, five different comedies in their own English language. They had various musical instruments such as lutes, citterns, fiddles, pipes and so on; before and after each comedy they danced many new and foreign dances." In this brief description there is a lot of valuable information, especially about the role of music in theatre performances. Music was not played only before and after the performance, but also, as we learn from another source<sup>28</sup>, it was used to fill in the gaps between acts (Limon, 46).

In the Gdańsk archives, supplications from English actors to the City Council have been preserved. One of them, from 1615 and signed by John Spencer, states: "Nothing else we now attempt but to show the Council our rehearsal, so you could not only see the actors but also to listen to the musicians and see other engaged things" (Limon, 45). In a note from Königsberg in 1609, John Spencer is called not an actor but a "musician" (Limon, 35). His company often visited Gdańsk and consisted of nineteen actors and sixteen musicians (Limon, 38), with lute

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<sup>28</sup> Michael Praetorius: "So it is done in comedies, where between acts they performe beautiful and sweet instrumental music [ . . ], sometimes intertwined with singing (Limon, 46).

players undoubtedly among them. In the Gdansk supplication of August 29, 1611, Spencer signed as "a musician and comedian" and similarly, in the supplication of July 26, 1619, his entire team is listed as "musicians and comedians" (Limon, 143).

### Lutenists in Gdansk

In 1617 lutenist William Corkine accompanied a group of English musicians and actors visiting Poland to take part in English theatre productions. The majority of the same group performed several times both in Warsaw at the royal court and in Gdansk (Przybyszewska-Jarmińska, *Muzyczne dwory* [ . . . ], 50). Corkine probably temporarily stayed in Gdansk as well, and his presence may have influenced the inclusion of English pieces into D-B Danzig 4022.

Another lutenist associated with Gdansk was a Polish lutenist of Italian origin, Diomedes Cato. Born around 1555, probably in Venice (Przybyszewska-Jarmińska, *Muzyczne dwory* [ . . . ], 160), he died in Gdansk in 1628 and was buried on April 17, 1628 in either St. Nicholas church or in the cemetery belonging to this church, now nonexistent (Popinigis, *Zur Biographie von Diomedes Cato*, 178). Employed at the court of Sigismund III Vasa, in 1593, he accompanied the king on his way to Sweden, but Cato reached only Gdansk (Przybyszewska-Jarmińska, *Muzyczne dwory* [ . . . ], 21). Perhaps by then the lutenist left the royal court and went into the service of the starost (governor) of Prussian lands, Stanisław Kostka, serving him until his death in 1602. One might surmise that Diomedes Cato spent the last years of his life in Gdansk, but D-B Danzig 4022 contains surprisingly few of his compositions. In the manuscript I found only one piece which is perhaps a composition of Diomedes Cato (f. 32/ 3), and another, galliard f. 20v/ 2, is

related to the two pieces by Diomedes<sup>29</sup> only in the initial four bars. It may be the case that in the 1620s pieces by Diomedes were no longer fashionable.

Another lutenist, who we know was in Gdansk during this period, is Charles Lespine. In 1619 he found himself in Nysa (Neisse) in Silesia, at the court of Archduke Charles, Bishop of Wroclaw, the brother of both Emperor Frederick II and the Polish Queen Consort, Constance of Austria. Fleeing the conflict of the Thirty Years' War, the bishop and lutenist went to Warsaw, and from there Lespine continued on alone to Gdansk. He left Gdansk at the end of 1619 or early 1620 (Sparr, *Charles de Lespine*). A trace of his stay in Gdansk might be "Corente" f. 41/ 1, although it is a questionable attribution.

We also know of another lutenist, flautist and harpist, Paweł Roszkowicz, who performed with the Gdansk's town band. Later, in 1646, Silesian lutenist Esaias Reusner Jr. also visited Gdansk (Przybyszewska-Jarmińska, *Barok*, 118 - 119).

### **Date of Origin D-B Danzig 4022**

It seems that D-B Danzig 4022 was compiled around 1620, as suggested by concordances, cognates, and the lute tunings. Almost all concordant pieces come from sources dating from the years 1584 - 1620, with the exception of "Sarabanda" by Alessandro Piccinini, which was published in Bologna in 1623. This sarabande in D-B Danzig 4022 is written in abbreviated form (four variations only, compared with fourteen in the printed source) and it seems possible that it was played before it appeared in print.

Another argument besides concordances which points to the emergence of the manuscript around 1620 is the lute tuning. The Renaissance tuning required in D-B Danzig 4022 was

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<sup>29</sup> D-W Guelf 18.7-8 [Hainhofer], VI/ f. 12 and 12v "Gagliarda Diomedes" and "Eadem gagliarda alio modo."

popular until around the 1630s. *Cordes avalées*, required for s.n. f. 46/3, were used roughly in the years 1600 – 1610 (Spring, xxv). From around 1620, in France, England and Germany, different transitional tunings were used. Therefore it seems unlikely that a manuscript containing no pieces for the transitional tuning could be written after 1630.<sup>30</sup>

An indirect argument for establishing a date for D-B Danzig 4022 around 1620 may be the visiting British comedians in Gdansk. According to Jerzy Limon, "the activities of the English comedians in Gdansk can be divided into two main periods: the first of them in the years 1601 -1619, the second for 1636 - 1655" (Limon, 26-27). Given concordances and cognates, the lute repertoire, and its tuning, it is hard to believe that D- B Danzig 4022 could have been compiled in the second period. Thus it seems that the performances of English actors in the years 1601-1619 can also, indirectly, confirm the hypothesis of 1620 as the approximate date of the discussed tablature. Perhaps because of their Gdansk performances we find a relatively large amount of English popular repertoire in the manuscript.

## Summary

In some respects, the tablature D-B Danzig 4022 is characteristic of the early seventeenth century, as it is written in French notation, and consists mainly of dances and arrangements of popular tunes. Certain features distinguish it from other lute manuscripts of this period such as its use of variation techniques characteristic both of the Renaissance (diminutions) and Baroque (*style brisé*), a large number of Polish pieces and a wide variety of non-Polish dances from different parts of Europe. In playing the music from D-B Danzig 4022, one gets the impression

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<sup>30</sup> Undoubtedly, for a better understanding of this aspect of it would be worthwhile to compare D-B Danzig 4022 with GB-Cfm 689 (1624–40) and with GB-Lbl Sloane 1021 (1640), which I had not yet had the opportunity to examine.

that Gdansk was the meeting point of many European cultures and traditions. The manuscript contains many beautiful pieces worth playing, both for professional musicians and amateurs.

I am sure that this article and inventory with concordances and cognates will see additions and improvements in the future, but I also hope that even in the present form it will contribute to a better understanding of the lute music in Gdansk, Poland, and Europe in the first half of the seventeenth century.

Inventory of D-B Danzig 4022, with concordances, cognates and notes.

In lute music related pieces rarely are exactly the concordant, so the definition of this term has been broadened to include any music that is basically the same piece, for a lute, and in the same key. Cognates are pieces less similar to the original; this includes pieces that are transposed or written for another instruments or voices, or combinations of instruments, duet versions of solo music (and vice versa) etc. When related arrangements can be found in different keys, for convenience I have included the original key from D-B Danzig 4022. Remarks which refer to RISM concern the catalogue on page: [http://opac.rism.info/index.php?id=6&L=0&tx\\_bsbsearch\\_pi1%5Bquery%5D%5B0%5D=danzig+4022](http://opac.rism.info/index.php?id=6&L=0&tx_bsbsearch_pi1%5Bquery%5D%5B0%5D=danzig+4022), January 2013.

No	Folio	Title	Composer	Concordances and cognates	Notes
1	1	<i>Preludiūm nani [sic] di Milann</i>			
2	1v/1	<i>Balardus</i>	Robert Ballard [or Mercure d'Orleans]	Concordances: D-D1 M 297, p. 113 s.n., <sup>1</sup> D-Hs ND VI 3238 [Schele], f. 48/2 <i>Corante Mercurij</i> and f. 87/3 <i>Courante</i> ; GB-Lam 603 [Board], f. 43v/1 s.n.; GB-Lbl 38539 [ML], f. 17v/2 <i>A volte</i> ; GB-Cu Nn.6.36, f. 25v/1 <i>Currante</i> ; Moy 1631, pp. 17- 18, <i>Courante par de Moy</i> ; Cognate: RUS-Span O.No.124 [Swan], f. 40; <sup>2</sup>	
3	1v/2 – 4/1	<i>Monjcha</i> [variations, in F minor]		Cognates in the form of variations, in F minor: Besard 1603, ff. 131v- 132 <i>Alemande Une Jeune filette</i> ; D- Hs ND VI 3238 [Schele], ff. 25- 28/1 <i>Del Exellentissimo Musico Jano Dulando (...)</i> <i>Une Jeune Filette</i> ; GB-Cfm 689 [Herbert], ff. 23v-25 <i>La ieune fillette mr Daniel [Bacheler] = GB-Lbl Eg.2046 [Pickeringe]</i> , ff. 30v-31/1 s.n.; Hove 1612, ff. 55v-56v/1-57, <i>Une Jeune Filette/ Mr Jacques Pollonis</i> ; Vallet 1615, p. 96 (no 34) <i>Une Jeune filette</i> ; Other arrangements: D-B Danzig 4022, f. 4/2 and f. 47/4, s.n.; J.H. Robinson and R. aus dem Spring lists more than 80 arrangements for lute. <sup>3</sup>	Model: tune <i>La Monica</i> , known also as: <i>Une jeune fillette</i> , <i>Allemande Nonette</i> , in Germany as <i>Gar lustig ist spazieren</i> . In Poland a variation of this melody can be found as two Christmas Carols. <sup>4</sup> The longest piece in D-B 4022 (265 measures); six variations.
4	4/2 – 4v/1	<i>Courrante Sophla Monjcha V.B.</i>	[V.B. = Vincenzo Bernia?]	Cognates in the form of courante: Besard 1603, f. 153 <i>Courante</i> ; Piccinini 1623, ff. 84-85 <i>Corrente XII Fatta sopra l'aria Francese à carte 104</i> and f. 107 <i>Corrente VI Sopra L'Alemana</i> (for chitarrone);	Model: courante on <i>Une Jeune Filette</i> .

<sup>1</sup> As *Courante* (Robinson, *114 Early to Intermediate Pieces...*, 27).

<sup>2</sup> Craig-McFeely, *English Lute Manuscripts and Scribes 1530-1630*, Appendix 1: Inventories of sources of English solo lute music, [40].

<sup>3</sup> Harwood, ed., *The Welde Lute Book*, xx.

<sup>4</sup> Paśli pasterze woły and Z raju pięknego miasta (Mioduszewski, 123 and 220).

				Phalèse 1568, f. 88 <i>Reprise</i> ; PL-Kj 40143, f. 35; <sup>5</sup>	
5	4v/2 -5/1	[ <i>B</i> ]ologùia [...]esz. [Vi]cènto [Be]rnia	[Robert Ballard or Vincenzo Bernia?]	Concordance: Ballard 1614, ff. 54/2- 55 <i>Quatriesme [Branles de village]</i> ; Cognates: Besard 1617, p. 28 <i>Branles de village</i> (duet); US-BEm 757, f. 30 <i>Una baletto</i> ; <sup>6</sup>	In Besard 1617 Vincenzo Bernia appears as a composer of three pieces. One of them, f. 32, bears the name: <i>Toccata (...) del Signor Vicenzo Bernia Bollognese</i> .
6	5/2	<i>Sarabanda</i>	[Alessandro Piccinini]	Concordance: Piccinini 1623, ff. 44-45 <i>Aria 2 di Sarabanda in varie partite</i> , concordant 4 variations (in Piccinini 1623 there are 14 Variations.)	Four short variations.
7	5v – 6/1	<i>Tambarina</i> [ <i>G</i> ]aliarda [ <i>A</i> ]less Pi[ccin]in[i]	A.Piccinini?	Concordances: CZ-Pnm IV.G.18, ff. 172v-173v <i>Galliarde Tambourina</i> ; = GB-HAdolmetsch II.B.1, ff. 102v-104 <i>Galliarda Tambourina</i> <sup>7</sup> ; Cognates: D-W Guelf 18.8 [Hainhofer], VII/ f. 3 <i>Balli Padovani -la maggior parte di Nicolao/ Tanbarino</i> ; I-TRc 1947, f. 23 <i>la tamburina</i> ; PL-Kj 40032, f. 387 <i>La Tamburina</i> ;	<i>Tambarina</i> , attributed here to Piccinini, is not found in two printed Piccinini's tablatures (1623 and 1639).
8	6/2	<i>Balletto del Nani alla Venuta della Regina di Spagna</i> [in G minor]		Cognates in D minor: Adriaenssen 1584, f. 87 <i>Almande Fortunr helas</i> ; D-W Guelf 18.7 [Hainhofer], II/ f. 30v <i>Fortune helas pourquoy</i> ; Vallet 1615, pp. 49-50 <i>Allemande fortune helas pourquoy</i> , in D minor; in C minor: I-BDGchilesotti, p. 239 <i>Fiamenga</i> ; <sup>8</sup>	Model: <i>Fortune helas pourquoy</i> .
9	6/3	s.n. [courante]	[Jan Pieterszoon Sweelinck or R.Ballard?]	Concordances: D-Ngm 33748 [Nürnberg], p. 110 <i>Corändt NB</i> ; GB-Cfm 689 [Herbert], f. 66 <i>Courante: Pietreson</i> ; GB-HAdolmetsch II.B.1, ff. 212v-213 <i>Courante Balard</i> ; <sup>9</sup> Furhmann 1615, f. 162/1 <i>Courante I</i> ;	
10	6v/1	[ <i>Bajllet</i>			
11	6v/2	[ <i>V</i> ]olti			
12	7/1	<i>Sarabanda fasten novelli</i> (?)			Three short varations.
13	7/2	<i>Plaisant piece</i>			

<sup>5</sup> Craig-McFeely, Appendix 4: Index of music titles, [13].

<sup>6</sup> Special thanks for J. Lüdtke for obtaining this information.

<sup>7</sup> Special thanks for John H.Robinson for obtaining this information.

<sup>8</sup> Lüdtke, *Die Lautenbücher Philipp Hainhofers*, 268. More cognates also on p. 268.

<sup>9</sup> Schlegel, *On Lute Sources and Their Music*, 126.

14	7v/1	s.n.			<i>style brisé</i>
15	7v/2	s.n.			<i>style brisé</i>
16	7v/3	[Pas]sa [me]zo		Cf.: PL-Kj 40641, f. 3v-4 <i>Passamezo;</i>	Passamezzo moderno.
17	8/1	Saùltarella			Pair with passamezzo.
18	8/2	s.n. [galliard?]			In the tablature there is mistakenly written C, but the dance is in 3/2.
19	8/3	English Galiard			
20	8v/1	[Coura]nt Bal[lard]	Robert Ballard	Concordances: Ballard 1614, f. 16 <i>Courante Seconde;</i> D-Hs ND VI 3238 [Schele], ff. 86/2-87/1 <i>Courante;</i> D-Ngm 33748, (heft 24) p. 80 <i>Cour:[ante];</i> Cognates: D-Hs ND VI 3238 [Schele], ff. 85/2-86/1 <i>Corante;</i> D-Ngm 33748 [Nürnberg], (h. 24) p. 52 <i>Coranta</i> and <i>Variatio A'B'</i> ; D-KI 4°Mus.108/I [Montbuysso], f. 78v <i>Courante;</i> GB-Cfm 689 [Herbert], f. 41 <i>Courante Saman;</i> GB-Lbl 38539 [ML], f. 6 <i>A Corant</i> ; Moy 1631, pp. 15-17 (no. 21 and 22) <i>Courante par de Moy</i> and <i>Courante</i> <i>sur le mesme air par de Moy;</i>	<i>style brisé</i>
21	8v/2 - 9/1	[Cour]ant Bal[lard]	R. Ballard	Cognates: Ballard 1614, f. 18 <i>Troisieme [Courante];</i> Praetorius 1612, p. 85 <i>Courante CXXXII à 4;</i>	<i>style brisé</i>
22	9/2	Balard [courante]	R. Ballard	Concordances: Ballard 1614, <i>Siezieme [Courante]</i> ff. 37/2 – 39/1; Cognates: Ballard 1611, f. 55 <i>Dixiesme [Courante];</i> D-Hs ND VI 3238 [Schele], f. 63/1 <i>Sarabande;</i> GB-Lbl Eg.2046 [Pickeringe], f. 42 s.n.; GB-Lbl 38539 [ML], f. 29v s.n., first 4 measures; Moy 1631, p. 29 (no. 38) <i>La sarabanda;</i> Vallet 1615, f. 177 (no. 74) <i>La Courante</i> <i>Sarabande;</i>	
23	9v/1	s.n. [courante]	[R. Ballard]	Concordance: Ballard 1614, ff. 19/2 -21/1 <i>La Princesse;</i> Cognates: in all cognates part A is concordant: D-KI 4°Mus.108/I [Montbuysso], f. 58/1 <i>Courante de madame la prinssece</i> <i>de conde;</i> Fuhrmann 1615, f. 163/2- 164/1 <i>Courante 4;</i> PL-Kj 40641, f. 13/2 <i>La Princesse;</i> Moy 1631, p. 31 no. 42 <i>La Princesse;</i> Vallet 1615, p. 173 (no. 72) <i>La Princesse;</i>	<i>style brisé</i>
24	9v/2 - 10/1	[B]alardt	R. Ballard		<i>style brisé</i>
25	10v/1	[Ba]lllet	R. Ballard	Concordance: GB-Lbl 38539 [ML],	Model: air de cour

		<i>[Baj]lardtus</i>		f. 16/3 s.n.; Cognates in duple time signature: D-Kl 4°Mus. 108/I [Montbuysso], f. 30/2 <i>Est ce Mars</i> and f. 94/2 <i>ballet</i> ; GB-Lam 603 [Board], f. 25/1 <i>The French Tune</i> ; S-SC PB. fil.172 [Per Brahe], f. 10v, <i>Balletto francovis</i> ; in the form of courante: PL-Kj 40641, f. 12v/1, <i>La Duchesse</i> ; Vallet 1615, pp. 137-138 no. 51 <i>Courante de Mars</i> and p. 152 no. 59 <i>Courante de Mars</i> ;	by Guédron (Bataille 1613). <sup>10</sup> One of two pieces from D-B Danzig 4022 containing fingering for the right hand.
26	10v/2 - 11/1	<i>[B]allet</i>			Shows fingering of the right hand.
27	11/2	<i>Coúrante</i>		cf: D-B 4022, f. 1v/1 <i>Balardus</i> part B	
28	11/3	<i>Balletto dū Roÿ Mercurÿ</i>	[R. Ballard or M. d'Orleans]	Concordances: Ballard 1611, f. 10-11, <i>Ballet de M. le Daufin</i> .	Model: ballet de cour.
29	11v/1	<i>[Baj]letto</i>			Ornament: „x”.
30	11v/2	<i>[Bo]jútade [de] Bal.[lard]</i>	R. Ballard [or Gaultier?]	Concordances: Ballard 1611, ff. 44-45 <i>Courante de la Reyne</i> ; Fuhrmann 1615, <i>Courante</i> 3 f. 163; GB-Lbl 38539 [ML], f. 25v/1 <i>Courante</i> ; Moy 1631, f. 16 <i>Courante par gautie</i> ; Cognates: A-KR L81, f. 151; D-Mbs 21646 [Werl], f. 74, <i>Couranta</i> 69; GB-HAdolmetsch II.B.1, ff. 189v-190, <i>La Bontade de Ballard</i> and ff. 60v-61 <i>Courante</i> , <sup>11</sup>	Two ornaments marked as: „x”.
31	11v/3	<i>[Cou]rant</i>	[René Saman or Mercure d'Orleans?]	Concordances: CH-Bu F.IX.53, ff. 11-12: <i>Courante</i> ; D-B Hove 1, f. 31/1 <i>Couranti</i> ; D-Hs ND VI 3238 [Schele], f. 64/1 <i>Corante Mercurÿ A[nn]o 1615</i> and f. 87/2 <i>Courante</i> , (concordant parts AB); D-Kna Best.7020 Nr. 328, f. 4 <i>Courant</i> ; Dowland 1610, p. 64 <i>Mounsier Saman Coranto</i> ; Furhmann 1615, f. 162/2 <i>COurante</i> 2; GB-Cfm 689 [Herbert], f. 65/1 <i>Courante Saman</i> ; GB-Lbl 38539 [ML], f. 25/2 <i>Corant</i> ; Moy 1631, p. 38 no. 53 <i>Courante</i> . Cognates: CZ-Pnm IV.G.18, f. 99 <i>Courante</i> and ff. 122v-123 <i>Courante</i> ; D-Ngm 33748 [Nürnberg], (h. 24) p. 76 <i>Corandt</i> ; I-Tn IV 23/2, ff. 5v-6: <i>Courente</i> ; <sup>12</sup>	In RISM this courante has been attributed to John Mercure (?).
32	11v/4 - 12/1	<i>[For]tún [in D minor]</i>	[John Dowland]	Concordant parts ABB': GB-WPforester welde f. 2/2 (Poulton & Lam no. 62) <i>Fortune my foe</i> ;	Model: English tune <i>Fortune my foe</i> (Simpson, 225-231).

<sup>10</sup> Bataille 1613, ff. 6v-7: *Ballet pour madame*.

<sup>11</sup> Robinson, *Music by „Gautier” in vieil ton*, 3.

<sup>12</sup> Robinson, *Lute Music by René Saman*, 1.

				Barley 1596, ff. 3-3v <i>Fortune by I D</i> ; GB-Cu Dd.4.22, f. 11v <i>fortune by Jo:Dowland</i> ; concordant part B only: LT-Va 285-MF-LXXIX, f. 7v/1 <i>Fortuna Duland</i> ; Cognates in D minor: D-Lr 2000, f. 3 <i>Von der Fortuna</i> ; in F minor: D-Hs ND VI 3238 [Schele], ff. 20-24/1 s.n.; Hove 1601, f. 106v <i>Fortuna Englesae</i> ; LT-Va 285-MF-LXXIX, f. 60/1 s.n.; in G minor: D-B Hove 1, f. 159 <i>Fortune Anglese</i> ; D-Hbusch [Herold], ff. 18v/2-21/1 <i>Fortuna di Joachimo van den Hovo</i> ; in C minor: LT-Va 285-MF-LXXIX, f. 20v/2 <i>Fortuna</i> and f. 27v <i>Fortune Angloise</i> ; Vallet 1616, f. 214 no. 14 <i>Fortune Anglois</i> ; <sup>13</sup>	The same tune was arranged also by Corkine for lyra viol, by Byrd for virginals, by Sweelinck for organ, by Sumarte for viola da gamba, Haussmann à 4/5.
33	12/2	<i>Courante</i> [d]el Prince [d]e Angelterra [allemande]	[Robert Johnson]	Concordances: D-LEm II.6.15, p. 348 <i>Nägel blum</i> ; GB-Lam 603 [Board], f. 16/2 <i>The Prince his Almayne</i> ; GB-Lbl 38539 [ML], f. 17/2, <i>Almayne by Mr Robert Johnson</i> ; PL-Kj 40641, f. 3/1 <i>Ballet</i> ; Cognates: GB-Cu Dd.4.22 f. 10/2; GB-Cfm 689 [Herbert], f. 70v/2; GB-Cu Nn.6.36, f. 15v/3; GB-Ctc 0.16.2, f. 115/2; Valerius 1626, f. 213; <sup>14</sup>	In spite of the title this is an allemande, not a courante. In RISM this piece mistakenly has been attributed to Jacques Gaultier.
34	12/3	[Mon]sier de [Ga]ultier [Co]ürante	Gaultier	Concordances: GB-Lbl 38539 [ML], f. 22 <i>Corant</i> ; Cognates: CH Bu F.IX.53, ff. 53v-54 s.n.; GB-Cfm 689 [Herbert], f. 46v <i>Courante Gauthier</i> ; GB-En Dep.314 Wemyss, ff. 35v-36 <i>almond goutie flat</i> (in flat French tuning); RUS-SPan O.No.124 [Swan], ff. 73v-74, s.n., <sup>15</sup>	
35	12v/1	[Couran]te [...]turm	[R. Saman]	Concordances: GB-Cfm 689 [Herbert], f. 47 <i>Courante / Saman</i> . <sup>16</sup>	
36	12v/2 – 13/1	[B]alletto	[John Sturt]	Concordances: GB-Lbl 38539 [ML], f. 2v <i>Allmayne p[er] John Sturt</i> ; PL-Kj 40641, f. 1v <i>Ballet</i> ; Cognates: GB-Cu Dd.4.22, f. 10v, s.n.; Valerius 1626, pp. 267-8. <sup>17</sup>	
37	13/2	<i>Balletto de florenza</i>		Some cognates: Gardano 1611, <i>Aria del gran duca</i> pp. 21-23; D-B	Model: a dance known also as: <i>Ballo</i>

<sup>13</sup> Full list of cognates in: Harwood, ed., *The Welde Lute Book*, xviii.

<sup>14</sup> After: J. Craig-McFeely, Appendix 4, [21].

<sup>15</sup> Robinson, *Music by „Gautier”*..., 2.

<sup>16</sup> Robinson, *Lute Music by René Saman*, 1.

<sup>17</sup> Craig-McFeely, Appendix 1, [22].

			Danzig 4022 f. 40/2 <i>Curanto</i> ; D-W Guelf 18.8 [Hainhofer], IX/ f. 3 <i>Ballo del granduoco di Fiorenza</i> and IX/ f. 3v <i>Il medesimo ballo pi facilmente</i> ; Kapsberger 1604, p. 28 <i>Aria de Fiorenza</i> ; PL-Kj 40153 [Dusiacki], ff. 7-8 <i>Ballo del Gran Duca (...) di Santino Garsi</i> ; Calvi 1646, <i>Aria di Fiorenza</i> and <i>sua corrente</i> ; Caroso 1600, f. 116 <i>Laura soave</i> ; Corbetta 1639, pp. 52-55 <i>Aria di Fiorenza sopra l'A</i> and pp. 56-57 <i>Aria di Fiorenza sopra G</i> (for baroque guitar).	[or <i>Aria</i> ] de <i>Gran Duca</i> or <i>Aria di Fiorenza</i> . Composed in 1589 by Emilio de Cavalieri for a wedding of the Grand Duke Ferdinando I de Medici and Christina of Lorraine in Florence. Arranged also by Sweelinck for organ.
38	13v – 14/1	<i>Passamezo</i>		Three variations.
39	14/2	<i>La sua Gagliarda</i>		A pair with a passamezzo.
40	14/3	<i>Bergomasco</i> [in C major]	Some cognates in C major: <sup>18</sup> D-B Hove 1, f.166 <i>Bargamasca</i> and ff. 166-165v <i>Bargama[scal]</i> ; D-Lr 2000, f. 17 <i>Bargomasco</i> ; LT-Va 285-MF-LXXIX, f. 64 s.n. and f. 68v <i>Bargemasco</i> ; in G major: D-LEm II.6.15, p. 389 <i>Pergamasc 43</i> ; for cognates in F-major see: D-B Danzig 4022, f. 45v/3 <i>Bergamasco</i> ;	Arrangement of the popular dance.
41	14/4	<i>Alietta Vitta</i>	Cognates: D-LEm II.6.15, pp. 470-471 <i>Alitta vita</i> ; D-B Danzig 4022, f. 42/2 <i>Alitta vitta</i> ; Gardano 1611, p. 4 <i>Lavinia gagliarda</i> ; D-B Danzig 4022, f. 42/1 <i>Alio modo</i> [in G major];	Model: Gastoldi 1591, <i>L'innamorate</i> (à 5), starting with words “A liéta vita”.
42	14v/1	<i>Balletto Rutteno</i> [in F major]		Ruthenian dance.
43	14v/2	<i>B.P.</i>		<i>B.P.</i> - abbreviation of <i>Balletto Polacho</i> , <sup>19</sup> Polish dance.
44	14v/3	<i>La Spagnoletta</i> [in C minor]	Some cognates in triple meter, in C minor: Caroso 1581, pp. 163v-164 <i>Spagnoletta</i> ; D-W Guelf 18.7-8 [Hainhofer], IV/ f. 7v <i>Alio modo</i> ; in D-minor: D-W Guelf 18.7-8 [Hainhofer], IV/ f. 7/2 <i>Eadem alio modo</i> ; I-BDGchilesotti, p. 103, title illegible; in F-minor: D-B Danzig 4022, f. 24/4 <i>Spagnoletta</i> ; Fuhrmann 1615, p. 55/2 <i>Pavana Spagnolet.I</i> ; LT-Va 285-MF-LXXIX, f. 71v <i>Spanioletta</i> ; in G-	In spite of many rhythmic mistakes, it seems that <i>La Spagnoletta</i> should be played in triple meter.

<sup>18</sup> More cognates in: Robinson, *114 Early to Intermediate Pieces...*, xiv.

<sup>19</sup> Stęszewska, *Tańce polskie z Tabulatury gdańskiej*, 3.

				minor: D-W Guelf 18.7-8 [Hainhofer], IV/ f. 7/1 <i>Il ballo che si chiama La Spagnoletta</i> ; D-W Guelf 18.7-8 [Hainhofer], X/ f. 3 <i>Spagnoletta</i> . Cognates in duple meter: Adriaenssen 1584, f. 87 <i>Alemande Fortune helas</i> ; Gardano 1611, f. 2 <i>Il Spagnoletto</i> ; Negri 1604, f. 117 <i>Balletto detto la Spagnoletto</i> ;	
45	14v/4	<i>Gagliarda Englesse</i>			
46	15/1	<i>Galliarda</i>			
47	15/2	s.n. [courante]	[René Saman]	Concordances: GB – Cfm 689 [Herbert], f. 63v <i>Courante Saman</i> ; <sup>20</sup> Cognates: D-Hs ND VI 3238 [Schele], f. 59/1 <i>Corante</i> and f. 61/1 <i>Corante</i> ; D-Ngm 33748 [Nürnberg], (h. 25) p. 120 <i>Cour:[ante]</i> (concordant part A);	
48	15v/1	<i>[Gau]ltier [...Jlendzon</i> [courante]	Gaultier		<i>style brisé</i>
49	15v/2 - 16/1	<i>Perichon misse D.B.</i> [courante, in C minor]	Jean Perrichon [or R. Ballard]	Concordances: Ballard 1614, f. 33 <i>Quatortsiesme</i> ; LT-Va 285-MF-LXXIX, f. 4v/2 s.n., part A. Cognates in C minor: Besard 1617, p. 26/2 <i>Courante</i> - duet; D-Ngm 33748 [Nürnberg], (h. 24) f. 58 <i>Cour:</i> ; in F-minor: Besard 1603, f. 156/2 <i>Courante</i> ; D-KNa Best.7020 Nr 328 [Köln], f. 6 <i>Courant</i> ; D-Ngm 33748 [Nürnberg], (h. 24) f. 50 <i>Corranta</i> and f. 70 <i>Cour:</i> ; GB-Cu Dd.9.33, f. 56v/1 <i>Currrant</i> ; GB-Lbl 38539 [ML], f. 26v/2 <i>Corant</i> ; LT-Va 285-MF-LXXIX, f. 4v/1 s.n.; Moy 1631, p. 10 <i>Courante par Ballart</i> ; for instrumental ensemble: Praetorius 1612, pp. 54-55 and 102, <i>Courant de Perichou</i> , à 4. <sup>21</sup>	<i>style brisé</i>
50	16/2	<i>Balletto Polacho</i>			Polish dance.
51	16v/1 - 17/1	<i>[An]gelica Baliard</i>	R. Ballard	Concordant part A in both: Ballard 1611, p. 62 <i>Angelica Seconde</i> ; D-Hs ND VI 3238 [Schele], f. 94/2 <i>Volte</i> ; Cognates: GB-Cfm 689 [Herbert], f. 43/2 <i>Angelica de Ballard</i> , (or concordant?); CZ-Pnm IV.G.18, ff. 30v-32 <i>Courante</i> ; <sup>22</sup>	<i>style brisé</i>

<sup>20</sup> Concordant piece after: Robinson, *Lute Music by René Saman*, 1.

<sup>21</sup> More cognates in: Ballard 1614, xi.

<sup>22</sup> After: Jarchow, *Ernst Schele Tabulatur Buch*, 33.

52	17/2	<i>Caúllant a S.Nicola Chanson</i> [in B flat major]	[Jakub Polak]	Concordances: Fuhrmann 1615, p. 141/1 <i>Branle de St. Nicolas p.Sig. Jacobum</i> , (eight measures longer than <i>Caúllant a S.Nicola Chanson</i> ). Cognates in F major: D-B Danzig 4022, f. 47v/4 <i>Chorea Anglica</i> ; D-Lr 2000, f. 10 <i>Ballett</i> ; Fuhrmann 1615, pp. 158-159 <i>Ballet 20 En me revenant</i> ; GB-Cu Add. 3056 [Cossens], ff. 43-44 s.n.; GB-Lbl 38539 [ML], ff. 8v/2-9 <i>Allmayne</i> ; GB-Lbl Eg. 2046 [Pickeringe], f. 28v/1 <i>A Carranta</i> ; GB-Lam 603 [Board], f. 25v/3 <i>Allmayne</i> ; Hove 1601, f. 109/2 <i>Almande Gratie</i> ; Besard 1617, f. 9/1 <i>En Revenant de Saint Nicolas</i> (lute trio and melody written in mensural notation.) <sup>23</sup>	Model: tune known under different titles <i>Branle de St. Nicolas</i> and <i>Ballet En Me Revenant</i> (Fuhrmann 1615), <i>En revenant de Saint Nicolas</i> (Besard 1617), <i>More Palatino</i> (Sweelinck, for organ).
53	17v/1	<i>[Sara]ban</i>			Five short variations.
54	17v/2 - 18v/1	<i>[B]ransle</i>			Suite of seven branles.
55	18v/2 - 19/1	s.n. [fantasia]		Concordances: CZ-Pnm IV.G.18, ff. 84v-85 and ff. 146v-147; GB-HAdolmetsch II.B.1, ff. 260v-261v <sup>24</sup> ; GB-Lbl Sloane 1021, f. 4 <i>Phantasia fugate</i> . <sup>25</sup>	
56	19/2- 19v/1	s.n. [courante]	[R.Ballard?]	Cognate: Ballard 1614, f. 29 <i>Unsieme</i> (courante);	
57	19v/2	<i>Anglicum</i>			
58	19v/3	<i>Danket dem Herrn</i>		Concordance: D-B 40141 [Nauclerus], f. 17/1 <i>Danckett dem herren</i> ; Cognates: D-B 40141 [Nauclerus], f. 99/2 <i>Danckett dem Herenn.</i> ; D-W Guelf 18.7-8 [Hainhofer], I/f. 68 <i>Dancket dem Hern</i> <i>Conr.Neusidler</i> ; GB-Lbl Sloane 1021 [Stobaeus], f. 113/2 <i>Dancket dem heren denn er ist freundlich</i> ; D-Ngm 33748 [Nürnberg], f. 5/4 <i>Dannckedt denn Herren</i> . <sup>9</sup>	Model: Senfl 1534, no. 23, <i>Vitam que faciant beatiorem à 4?</i> <sup>26</sup>
59	19v/4 -20/1	<i>Da dat Súranken für sach</i> [in F minor]	[Joachim van den Hove]	Concordance: Hove 1601, f. 108 <i>Susanneken</i> . Cognates in F minor: D-Ngm 33748 [Nürnberg], (h. 24) p. 56 <i>Cour:[ante]</i> ; in G minor: GB-Lb M.1353[Hirsch], f. 10v s.n., <sup>27</sup>	

<sup>23</sup> More cognates: Robinson, *114 Early to Intermediate Pieces...*, xii.

<sup>24</sup> After: Craig-McFeely, Appendix 2: Inventories of Foreign Sources, part two, [38].

<sup>25</sup> Special thanks for Ireneusz Trybulec for obtaining this information.

<sup>26</sup> Jarchow, *Johannes Nauclerus Lautenbuch*, 29.

<sup>27</sup> Harwood, Robinson, Goodwin, ed., *The Folger “Dowland” Manuscript*, xvi.

				LT-Va 285-MF-LXXIX, f. 25 <i>Currant</i> and f. 56v <i>Courant</i> ; US-Ws V.b.280 [Folger 280], f. 21v/2 <i>Corranto</i> ;	
60	20/2	s.n. [Sellenger's Round, in C major]		Concordances: D-Hs ND VI 3238 [Schele], f. 59/2 <i>Courant der Mey der Mey</i> (concordant part A); Cognates in C major: <sup>28</sup> D-Kl 4°Mus. 108/I [Montbuyssoen], f. 2 <i>Branle</i> ; GB-Lam 603 [Board], f. 12r/2, <i>Sellengers Rownd</i> ; IRL-Dm Z.3.2.13 [Marsh], f. 42-43 s.n.; LT-Va 285-MF-LXXIX, f. 58/3 <i>Brand</i> : and f. 68/3 <i>Brandle Agletere</i> ;	Model: tune <i>Sellenger's Round</i> , in Germany known as <i>Wie schön blüht uns der Maien</i> . See also Simpson, 643-647.
61	20/3	B.P.	[Nicolas Vallet?]	Concordances: D-LEm II.6.15, p. 378 <i>Chorea pulchra</i> ; Vallet 1615, f. 198 no. 90 <i>Autre Taned spolski</i> [distorted: another Polish dance or dance from Poland];	Polish dance.
62	20/4	<i>Mein jünges Leben</i>		Different tune under the same title <i>Mein junges Leben hat ein End</i> arranged J.P. Sweelinck.	Song arrangement?
63	20v/1	B.P.		Cognates: PL-Kj 40153 [Dusiacki], f. 14v <i>Ballo Polaco</i> ; Amoenitatum 1622, <i>Chorea Polonica nr 4</i> (à 4). <sup>29</sup>	Polish dance.
64	20v/2	<i>Jan Barino Gagliarda</i> [ <i>Tanburino</i> ]	Giovanni Antonio Terzi	All concordances with some changes: D-SI 1.G.4 III, f. 59 <i>Tamburino</i> ; I-BDGchilesotti, f. 24 no. 11 <i>Ein gut Stück</i> ; I-TRC 1947, f. 13 <i>Il tamburino</i> ; PL-Kj 40032, ff. 332-3 <i>Gagliarda</i> ; Terzi 1599, ff. 4-5 <i>Gagliarda detta Tamburin</i> ; US-BEm 757, f. 18v <i>La Tanburina</i> , <sup>30</sup> and f. 19; Cognates: B-Br II.275, f. 69v <i>La Tamburina gagliarda musicale</i> ; D-W Guelf 18.8 [Hainhofer], VI/ f. 12 <i>Gagliarda Diomedes</i> , VI/ f. 12v <i>Eadem gagliarda alio modo</i> and VI/ f. 13 <i>La medesima gagliarda di un'altro maestro Hort: Perla</i> - similar first four measures; D-Ngm 33748 [Nürnberg], p. 158 <i>Gagliart</i> – concordant first four measures; US-BEm 760, f. 24 <i>il tanburino</i> ; see also: Hove 1612, f. 66 <i>Galliarde</i> ;	Concordant pieces do not confirm Jan Barino as the composer. The copyist probably mistakenly read letter <i>T</i> as <i>J</i> in the title <i>Tanburina</i> , <sup>31</sup> (cf. US-BEm 757, f. 18v). The earliest source of that galliard seems to be <i>Gagliarda detta Tamburin</i> (Terzi, 1599).
65	21/1	<i>Balletto Dantichano</i>		Cognates: GB-WPforester Welde, f. 7/2 <i>Nowells Delighte</i> ; GB-Cfm Ms.168 FVB, pp. 28-30, <i>Nancie</i>	Model: tune known as <i>All you that love good fellows</i>

<sup>28</sup> More cognates in: Harwood, *The Folger "Dowland" Manuscript*, xxv.

<sup>29</sup> Special thanks for Ireneusz Trybulec for obtaining this information.

<sup>30</sup> Special thanks for John H. Robinson for obtaining this information.

<sup>31</sup> Special thanks for Joachim Lüdtke for bringing my attention to it.

				<i>Thomas Morley</i> (for virginals); LT-Va 285-MF-LXXIX, f. 14v/2 <i>Mit Lust von weniges Tages</i> ; cf.: Haussmann 1603, no. 74 s.n. à 5;	(Simpson, 13-16).
66	21/2	<i>Balletto Inglesse</i>			
67	21/3	<i>La Pavaniglia</i>			
68	21/4	<i>B.P.</i>	[N.Vallet?]	Concordance: Vallet 1615, f. 197 no. 89 <i>Chanson a la Polonnoise Susannesco</i> ; Cognates: D-B 40141 [Naucerus], f. 38v/2 <i>Ein polnischer Tantz</i> ; D-Lr 2000, f. 32 <i>Alemand</i> ;	Polish dance.
69	21v/1	<i>B.P.</i>		Cognate: Haussmann 1603, no. 54 s.n. à 5;	Polish dance.
70	21v/2	<i>B.P.</i>			Polish dance.
71	22/1	<i>B.P.</i>			Polish dance.
72	22/2	<i>B.P.</i>			Polish dance.
73	22v/1	<i>B.P.</i>			Polish dance.
74	22v/2	s.n. [B.P.]		cf. D-B Danzig 4022, <i>B.P.</i> f. 27/3 and f. 28v/3.	Polish dance? The form of this piece is the same as in majority of B.P.
75	22v/3	<i>B.P.</i>			Polish dance.
76	23/1	<i>B.P.</i>			Polish dance.
77	23/2	<i>B.P.</i>			Polish dance.
78	23v/1	<i>B.P.</i>			Polish dance.
79	23v/2	s.n. [B.P.]	[Matthäus Waissel?]	Concordances: D-B 40141 [Naucerus], f. 75 <i>Tantz</i> , <sup>32</sup> D-LEm II.6.15 p. 404/2 <i>Chorea polonica</i> ; Waissel 1592, <i>Polnischer Tantz</i> no. 10; Cognates: Haussmann 1602, no. 36 <i>Durch Lieb</i> (à 5); cf: D-W Guelf 18.7-8 [Hainhofer], IV/f. 14 <i>Paulus Schweigers dantz</i> and G. Picchi <i>Ballo alla polacha</i> .	Polish dance.
80	23v/3 - 24/1	<i>B.P.</i>			Polish dance.
81	24/2	s.n.		Cognate: D-BAU Druck 13.4°85 [Bautzen], p. 83 and 85; D-W Guelf 18.8 [Hainhofer], IV/ 12v <i>Deutscher dantz Joh. Hassler</i> , <sup>33</sup>	Model: Hassler 1596, <i>Feins Lieb du hast mich gefangen</i> , no. 4, à 4. <sup>34</sup>
82	24/3	s.n.		Concordance: D-B Danzig 4022, f. 49/4 <i>Jungfrau dein schön gestalt erfreut mich sehr</i> ; Cognates: D-W Guelf 18.7 [Hainhofer], II/f. 19 <i>Jungfrau, dein schöne</i> ; Gorzanis 1563, f. 52 <i>Bal Todesco &amp; La sua</i>	Model: Hassler 1596, <i>Jungfrau, dein schöne Gestalt</i> , no. 3, à 4.

<sup>32</sup> Special thanks for Ireneusz Trybulec for obtaining this information.

<sup>33</sup> Special thanks for J.Lüdtke for obtaining this information.

<sup>34</sup> Special thanks for J.Lüdtke for obtaining this information.

				<i>padoana; LT-Va 285-MF-LXXIX, f. 16/2 Jungfrau euewr schoen Gestalt/ Courante Ende auch ein Tanz;</i>	
83	24/4	<i>Spagnoletta</i> [in F minor]		Cognates in F minor: Fuhrmann 1615, p. 55/2 <i>Pavana Spagnolet.I;</i> , LT-Va 285-MF-LXXIX, f. 71v <i>Spanioletta</i> ; for other cognates see: D-B Danzig 4022 f. 14v/3 <i>La Spagnoletta</i> .	Arrangement of the popular dance.
84	24v/1 - 25/1	<i>Passamezo</i>			Passamezzo moderno; four variations.
85	25/2 - 25v/1	<i>Saltarella</i>			A pair with passamezo above; three variations.
86	25v/2	<i>B.P.</i>			Polish dance.
87	25v/3 - 26/1	<i>Pavan despagne</i> [in F minor]		Some cognates in F minor: <sup>35</sup> Besard 1603, pp. 105-106 <i>Pauana Hispanica I. B.B./verte ad aliam variationem</i> ; D-B Danzig 4022, f. 44/4 <i>Pavan despagna</i> ; D-Lr 2000, f. 58 <i>Pavan</i> ; Francisque 1600, pp. 9v-10 <i>Pauane Espagnolle</i> ; Fuhrmann 1615, p. 55/3 <i>Pavana Spagnolet.:</i> ; LT-Va 285-MF-LXXIX, f. 27 <i>Pavanne despagne</i> ; PL-Kj 40159, f. 1 <i>Pavana Hispanica</i> ;	Model: tune of the Italian origin (Simpson, 678-681).
88	26/2	<i>Chipassa</i> [in F major]		Cognates in F major: IRL-Dm Z.3.2.13 [Marsh], f. 380/1 s.n. and f. 380/2 s.n.; for cognates in G major see: D-B Danzig 4022, f. 43/1 <i>Chipassa</i> ;	Model: Italian dance <i>Chi passa</i> , arranged for four voices by Filippo Azzaiolo (Venezia, 1557); Simpson, 101-103.
89	26/3	<i>Galiarda</i>			
90	26v/1	<i>B.P.</i>			Part B is similar to Polish folk tune <i>Hej, górale, nie bijta się</i> .
91	26v/2	<i>Englische Coy</i> [Muscadin]		Cognates: D-B 40141 [Naucerus], f. 46/2 <i>Tantz/ Proprio</i> ; D-Kl 4°Mus. 108/I [Montbuysso], f. 2v/1 s.n.; D-LEM II.6.15, f. 369 <i>Klapper Tantz</i> ; GB-Cfm Mus.168 FVB, no. 14 <i>Muscadin</i> (for virginals); GB-Cu Dd.9.33, f. 83v/1 s.n.; LT-Va 285-MF-LXXIX, f. 57v <i>Comedien Tantz</i> ; Playford 1651, p. 26 <i>The Chirping of the Larke</i> (for violin); Robinson 1603, no. 20 <i>A Toy</i> ;	Model: English tune.

<sup>35</sup> Full list of cognates in: Harwood, *The Folger "Dowland" Manuscript*, xvii–xviii and in: Robinson, *114 Early to Intermediate Pieces...*, x.

92	26v/3	s.n.		Similar first four measures: D-LEM II.6.15, p. 401 <i>Saltarello</i> ; D-B 4022, f. 44/2 s.n.; Robinson 1603, no. 15 <i>A Toy</i> ;	
93	26v/4 - 27/1	B.P.			Polish dance.
94	27/2	<i>Balletto</i>		Concordant part A and B only: Vallet 1616, p. 202 no. 3 <i>Ballet</i> ; Cognates (all similar to the version from Danzig 4022): Besard 1617, p. 43 <i>Ballet</i> , <sup>36</sup> Fuhrmann 1615, f. 148/2 <i>Ballet de madame Socur de Roy</i> ; GB-Cu Nn. 6.36, f. 9/2 <i>A french toy</i> ;	There are no arpeggio parts C and D in other arrangements.
95	27/3 - 27v/1	B.P.		cf.: D-B Danzig 4022, B.P. f. 22v/2 and f. 28v/3, and also: Denss 1594, f. 95v <i>Branle</i> , measures 39-46.	Polish dance.
96	27v/2	B.P.		cf.: Haussmann 1603, no. 78 s.n. à 5;	Polish dance.
97	27v/3 - 28/1	B.P.			Polish dance.
98	28/2	B.P.			Polish dance.
99	28v/1	B.P.			Polish dance.
100	28v/2	B.P.			First part similar to the Polish Christmas Carol <i>Mędrzy świata monarchowie</i> .
101	28v/3 - 29/1	B.P.		cf.: D-B Danzig 4022, B.P. f. 22v/2 and f. 27/3;	Polish dance.
102	29/2	B.P.			Polish dance.
103	29/3	<i>Jechal ch[l]op do miasta</i> [A peasant rode to town]			Simple arrangement of Polish melody, text found in: <i>Pieśni i tańce zabawam uczciwym gwoli</i> (1614). <sup>37</sup>
104	29v/1	B.P.			Polish dance.
105	29v/2	B.P.		Cognate: D-LEM II.6.15, p. 409 <i>Alia</i> [chorea]; cf.: D-Hbusch [Herold], f. 43v <i>Balletto</i> ;	Polish dance.
106	29v/3 - 30/1	B.P.			Polish dance.
107	30/2	B.P.		Cognates: Vietoris Codex, no. 49 <i>Alia. Moja pani matko</i> (à 2); PL-Kj 10002, <i>Łod[zia]m[i] płynie na morze, wiosłami . . .</i> no. 113 <sup>38</sup> (à 2); cf.: D-B Danzig 4022, f. 22v/2 s.n. and B.P. f. 28v/3.	Model: Polish song, <sup>39</sup>
108	30/3	B.P.		Cognate: LT-Va 285-MF-LXXIX,	Polish dance.

<sup>36</sup> Special thanks for J.Lüdtke for obtaining this information.

<sup>37</sup> Przybyszewska-Jarmińska, *Barok*, 435- 436.

<sup>38</sup> Special thanks for Ireneusz Trybulec for obtaining this information.

<sup>39</sup> Stęszewscy, *Tańce polskie z Vietoris Kodex*, VI, VIII, 14.

				f. 18v/2 <i>Polnisch Tantz.</i> <sup>40</sup>	
109	30/4	s.n.			Polish dance.
110	30v/1	B.P.			Polish dance.
111	30v/2	B.P.			Polish dance.
112	30v/3 - 31/1	B.P.			Polish dance.
113	31/2	B.P.			Polish dance.
114	31/3	B.P.		cf.: D-LEM II.6.15, p. 400 <i>Chorea</i> ; PL-Kj 10002 p. 16 no. 46 <i>Będę ia dawała, komu będą chciała</i> (à 2); Vietoris Codex: no. 23 <i>Alia [chorea] Netakes my mluwel</i> (à 2); <sup>41</sup> Haussmann 1602, no. 19 and no. 95 (á 4/5);	Model: Slovak/ Polish song. Variation of this melody was used by H.F.Biber in the 2 <sup>nd</sup> part of his <i>Battaglia</i> à 10 (1673).
115	31v/1	B.P.			Polish dance.
116	31v/2 - 32/1	B.P.			Polish dance.
117	32/2	B.P.			Polish dance.
118	32/3	B.P. <i>K in Polog.[ne]</i> [in F major]	[Diomedes Cato?]	Concordance: D-Hbusch [Herold], f. 41v <i>Balletto Diomed/is</i> (with some changes); Cognates: D-B 40141 [Nauclerus], f. 61v/1 <i>Tantz</i> (in C major); GB-WPforester Welde, f. 6v/1 <i>Almaine Mr Holborn</i> ; Waissel 1591, no. 34 <i>Polnischer Tantz</i> ; for instrumental ensemble: Holborne 1599, no. 55 <i>The Night Watch</i> , à 5; Haussmann 1602, no. 94 s.n. [Polish dance] (á 4/5). <sup>42</sup>	Polish dance. There are also arrangements by Holborn for bandora and cittern. In the manuscript from Genoa <sup>43</sup> (around 1605) this dance is listed as <i>Chorea Polonica</i> .
119	32/4	B.P.		Cognates: PL-Kj 10002, s.n. p. 8 no. 18 (à 2) <sup>44</sup> ; see also: PL-Kj 10002, s.n. p. 59 no. 170 (à 2).	Polish dance.
120	32v/1 - 33	<i>Passamezo in contra Tenor p.[er]jb.dür in alare</i>	[Emanuel Adriaenssen ]	Concordance: Adriaenssen 1584, ff. 68v-69v <i>Passomezo in Contratenore</i> ;	Passamezo antico; five variations.
121	33v/1	<i>La Galiarda</i>	[Emanuel Adriaenssen ]	Concordance: Adriaenssen 1584, ff. 70-70v/1, <i>Gaillarda in Contratenore</i> ;	A pair with passamezzo; five variations.
122	34	<i>Passamezo</i>			Passamezzo moderno; two variations.
123	34v/1	<i>La Galiarda</i>			Pair with

<sup>40</sup> Special thanks for Ireneusz Trybulec for obtaining this information.

<sup>41</sup> Stęszewscy, *Tańce polskie z Vietoris Kodex*, 7.

<sup>42</sup> Harwood, *The Welde Lute Book*, xx.

<sup>43</sup> Genoa, Biblioteca Universitaria, M.VIII.24, manuscript addition to *Thesaurus Harmonicus* (Besard 1603). [O]After: Jarchow, *Johannes Nauclerus Lautenbuch*, 36.

<sup>44</sup> Gołos, Stęszewski, ed., *Muzyczne silva rerum z XVII wieku*, Table III.

					<i>Passamezo</i> ; one variation.
124	34v/2 - 35/1	<i>Passamezo</i>			Passamezzo antico; four variations.
125	35/2 - 35v/1	<i>La Galiarda</i>			Pair with <i>Passamezo</i> ; three variations; second variations, f. 35v/1, with incipit: <i>Variatio</i> .
126	35v/2 - 36	<i>Passamezo</i>			Passamezo moderno; four variations.
127	36v/1	<i>La Galiarda</i>			Pair with <i>Passamezo</i> ; one variation.
128	36v/2 - 37/1	<i>Passamezo</i>			<i>Passamezo</i> antico; four variations.
129	37/2 - 37v/1	<i>La Galiarda</i>			Pair with <i>Passamezo</i> ; three variations; second variation, f. 37v/1, with incipit: <i>Variatio</i> .
130	37v/2	<i>Passamezo</i>			Passamezzo antico; one variation.
131	37v/3 - 38/1	<i>La Galiarda</i>			Pair with <i>Passamezo</i> ; one variation.
132	38/2 - 38v/1	<i>Passamezo</i>		D-B 40141 [Nauclerus], f. 52 <i>Passamezo</i> (concordant with the third variation, f. 38v/1);	Passamezzo moderno; three variations; third variation, f. 38v/1, with incipit: <i>Variatio</i> .
133	38v/2	<i>La Galiarda</i>			Pair with <i>Passamezo</i> ; one variation.
134	38v/3 - 39v/1	<i>Passamezo</i> <i>p b möl</i> <i>inc.solfant</i>		D-B 40141 [Nauclerus], f. 59v/1 <i>Passamezzo</i> , concordant first six measures of the third variation (f. 39/2).	<i>Passamezo</i> antico; four variations; second and fourth variation (f. 39/1 and f. 39v/1) with incipit: <i>Variatio</i> .
135	39v/2	<i>La Galiarda</i>			Pair with <i>Passamezo</i> ; two variations.
136	39v/3 - 40/1	<i>Passamezo</i> <i>sine canto</i>			Passamezzo antico; two variations.
137	40/2	<i>Círante</i>		For cognates in duple meter see: D-B Danzig 4022 f. 13/2 <i>Balletto de florenza</i> .	Courante on <i>Balletto de florenza</i> .
138	40v/1	<i>Círrente</i> <i>[Brettes</i> <i>Corante]</i>		Concordance: GB-Cu Dd.9.33, f. 42v/1 <i>Curranta</i> ; Cognates: Besard 1603, f. 153v/2 <i>Courante</i> ; D-B	

				40141 [Naucerus], f. 256v/1 <i>Currant</i> ; D-Kl 4° Mus. 108/I [Montbuysen], f. 25v/1 s.n.; D- LEm II.6.15, f. 259 <i>Current</i> ; Fuhrmann 1615, p. 174/1 <i>Courante</i> 19; GB-Lbl 38539 [ML], f. 3v/1 <i>Brettes Corante</i> ; PL-Kj 40153 [Dusiacki], f. 4v <i>Corenta di Santino</i> <i>Garsi da Parma</i> . <sup>45</sup>	
139	40v/2	<i>Corrente</i>		Concordance: GB-Lam 603 [Board], f. 43/3 <i>Corant</i> (concordant part A); Cognates: A-Lla 475, f. 64v ii <i>Couranto</i> (part B); GB-Cu Dd.9.33, f. 54v/1 <i>Curanta</i> ; I- BDGchilesotti, p. 66 no. 39 <i>Corrente francese</i> ;	
140	40v/3	s.n.			
141	40v/4	s.n. [ <i>Packington</i> 's <i>Pound</i> ]		Cognates: Barley 1596, f. 69 <i>Bockingtons Pound by Fr. C.</i> (for orphanion); D-Lr 2000, f. 9 <i>Bransle</i> ; GB-Cu Nn 6.36, f. 21/3 <i>Pack.</i> <i>Pound</i> ;	Model: English melody <i>Packington's Pound</i> (Simpson, 564-570).
142	41/1	<i>Corente</i>	[R.Ballard or Charles Lespine?]	Concordances: LT-Va 285-MF- LXXIX, f. 7v/2-8/1 <i>Courant</i> ; D-Hs ND VI 3238 [Schele], f. 43/2 <i>Corante Ballard a Paris Annos</i> 1615; Cognates: D-BAU Druck 13.4°85, pp. 12-13 s.n.; GB- HAdolmetsch II.B.1, ff. 50v-51 s.n.; GB-Ctc O.16.2, pp. 125-124 s.n.; S-Sk S 253, ff. 112v-113, <i>Lespine</i> . <sup>46</sup>	
143	41/2	s.n.			
144	41/3	s.n.			
145	41v/1	<i>Currente</i>			
146	41v/2	s.n. [courante, in F major]		Concordant part B: D-D1 M 297, pp. 86-87 <i>Wo solstu doch mein</i> <i>liebtes seijn</i> ; D-Kl 4° Mus. 108/I [Montbuysen], f. 12v <i>Corrente</i> M.L.H.; D-LEm II.6.15, pp. 246- 247 <i>Current 15</i> ; Cognates: CZ- Pnm IV.G.18, ff. 140-142; D-LEm II.6.15, p. 240 <i>Current</i> (in G); D-Lr 2000, f. 18-19 <i>Current</i> (part B); GB-Lbl Sloane 1021, f. 51/2; PL-Kj 40159 ff. 7v-8 (title illegible), part B; Playford 1651, p. 71 <i>Sedany or</i> <i>Dargason</i> (for violin); Praetorius 1612, no. 183 part B (for instrumental ensemble). <sup>47</sup>	Model: English melody? Part B is similar to <i>Dargason</i> , known also as <i>Be</i> <i>merry</i> . <sup>48</sup> (Simpson, 165-166).

<sup>45</sup> Other cognates in: Jarchow, *Johannes Naucerus Lautenbuch*, 46-47.

<sup>46</sup> Sparr, *Charles de Lespine*.

<sup>47</sup> After: Lüdtke, *Lautenbuch des Wolff Christian von Harling*, 104.

147	41v/3	s.n.			
148	41v/4	<i>Balletto Rütteno</i>			Ruthenian dance.
149	42/1	<i>Alio modo</i> [in G major]		Cognate: D-B Danzig 4022, f. 14v/1 <i>Balletto Ruttено</i> (in F major);	Ruthenian dance.
150	42/2	<i>Alitta vitta</i>		See: D-B Danzig 4022, f. 14/4 <i>Alietta Vitta</i> ;	Model: Gastoldi 1591, <i>L'innamorate</i> (à 5).
151	42/3	s.n. [canario]		Some cognates in F major: Caroso 1581, f. 180 <i>Il Canario</i> ; Gardano 1611, p. 29 <i>Canario</i> ; Negri 1604, f. 202 <i>Il Canario</i> ;	Canario in triple meter.
152	42/4	<i>Canario</i>			Canario in duple meter.
153	42/5	<i>Túba</i>			
154	42/6	<i>Mascarada</i>			
155	42v/1	<i>Heydücken Tanz</i>		Cognates: D-LEM II.6.15, p. 370 <i>Heyducken Tantz</i> ; D-Dlb J.307 <i>Heiducken Dantz</i> (for cittern); D-Lr 2000, f. 73 <i>Heyducken dantz</i> ; Different tune known as Hajducki: A-Ms 18688 Craus, p. 100/3 <i>Tantz</i> ; Jan from Lublin, f. 220v <i>Hayduczky</i> (for organ);	Dance of Hungarian origin, popular in Poland. Variation of this melody was used by H.F. Biber in his <i>Battaglia à 10</i> (1673).
156	42v/2	<i>B[alletto] Ungaro</i>		Cognates: D-W Guelf 18.7-8 [Hainhofer], IV/ f. 37/1 <i>Trab trab schimmel trab</i> and IV/ f. 37/2 <i>Nachdantz</i> ; D-LEM II.6.15, p. 371 <i>Pauren Tantz</i> ; Jan from Lublin, f. 220v <i>Hayduczky</i> , first four measures of the triple meter part (for organ);	Hungarian dance.
157	42v/3	<i>Balletto</i>			
158	42v/4	<i>Seindt dir den die Hossenband</i>			Model: Haussmann 1602, no. 50 <i>Sind dir den die Hossenbänder</i> , à 4?
159	42v/5	<i>Jagt Tanz</i> [Chased dance]		Cognates: GB-Lbl Sloane 1021, no. 56 <i>Doratka</i> (triple meter), <sup>49</sup> PL-Kj 10002, no. 55 <i>Goniony</i> (à 2). <sup>50</sup>	Polish dance <i>Goniony</i> .
160	42v/6	<i>Anglicum</i>		Cognates: Dd.9.33, f. 81v/2 <i>Grimstock</i> (for bandora); Playford 1651, no. 14 <i>Grimstock</i> (for violin);	Model: English melody <i>Grimstock</i> .
161	43/1	<i>Chipassa</i> [in G major]		Cognates in G major: Adriaenssen 1584, f. 82v/2-83, <i>Chi passa per questa strada</i> ; IRL-Dm Z3.2.13 [Marsh], f. 30/1 s.n., f. 73 s.n., f. 151/3-153 s.n., and f. 419/3 s.n.; Gorzanis 1563, f. 53 <i>Padoana detta chi Passa per questa strada</i> ; I-	Dance <i>Chi passa</i> , known widely from the composition by Filippo Azzaiolo, à 4 (Venezia, 1557); (Simpson, 101-103).

<sup>48</sup> Duffin, *Shakespeare's Songbook*, 63.

<sup>49</sup> Golos, *Muzyczne silva rerum z XVII wieku*, Table VII.

<sup>50</sup> Special thanks for Ireneusz Trybulec for obtaining this information.

				BDGchilesotti, p. 54 no. 34 <i>Chi passa per questa strada</i> ; LT-Va 285-MF-LXXIX, f. 57/2 <i>Chipass</i> and f. 65/2 <i>Chipass</i> ; Phalèse 1571, f. 120v <i>Chipassa</i> ; Waissel 1573, no. 38 <i>Chi passa Gagliarda</i> ; Waissel 1592, no. 26 <i>Gagliarda Chi passa</i> ; see also: D-B Danzig 4022 f. 26/2.	
162	43/2	s.n. [courante]		Cognate: LT-Va 285-MF-LXXIX, f. 1v/2 <i>Courat</i> ;	
163	43/3	s.n. [fantasia]		PL-Kj 40641, ff. 4v-5 <i>Fantasia</i> , concordant measures 12-25 with D-B Danzig 4022 measures 2-14; cf.: also Robinson 1603, no. 9 <i>A Fantasy for two lutes</i> , duet, measures 1-12, both parts;	
164	43v/1	<i>Alman de amoúr</i> [in F major]		Cognates: D-B 40141 [Nauclerus], f. 67 <i>Allemandemor</i> (without rhythm signs, in Eb); cf.: D-B Danzig 4022 f. 45/3 <i>Almande amoúr</i> ; Denss 1594, f. 90v/1 <i>Allemande d'amour</i> ;	
165	43v/2	s.n.		First two measures: J. Dowland <i>Sir John Smith, His Almain</i> (Poulton& Lam: no. 47); cf.: third part of f. 43v/2 with PL-Kj 10002, no. 151 <i>Fatalia błazeńska</i> ;	
166	43v/3	s.n. [courante]		Concordance: GB-Cu Dd.9.33, f. 10/2 <i>Currente</i> and f. 56v/2 <i>Currant</i> ; Cognates: D-B 40141 [Nauclerus], f. 257 <i>Currandt RB</i> ; D-Kl 4°Mus. 108/I [Montbuysso], f. 81 <i>Courente</i> ; GB-Cfm 689 [Herbert], f. 29 <i>Courant</i> ; LT-Va 285-MF-LXXIX, f. 67/1 <i>Courant</i> ; US-Ws V.b.280 [Folger 280], f. 14 <i>A french Coranto</i> ;	
167	43v/4	<i>Mal sims</i> [in G minor]		Cognates in G minor: D-LEM II.6.15, f. 168 <i>Intrada Angelica</i> ; f. 483/2 <i>Matrigalia.17</i> ; D-Kl 4°Mus. 108/I [Montbuysso], f. 4/2 <i>Paduana</i> ; GB-Cu Dd.9.33, ff. 62v/2-63 <i>Mall Sims</i> ; GB-Cu Add. 3056 [Cossens], f. 43/2 <i>Mall Symms</i> ; GB-Lam 601 [Mynshall], f. 11v <i>Mall Symes</i> ; GB-Lbl 38539 [ML], ff. 9v/2 -10/1 <i>Mall Simmes</i> ; GB-Lbl Eg.2046 [Pickeringe], ff. 26v-27 <i>Mall Symes</i> ; GB-Lbl Sloane 1021, ff. 76v-77 <i>Labellana Fran</i> : Hove 1612, f. 59/1 <i>Ballet Inglese</i> ; LT-Va 285-MF-LXXIX, f. 6/1 s.n.= f. 54v <i>Paduana Franciscina Bass</i> ; f. 35 <i>Intrada Hass</i> :NB; f. 41v s.n.; f. 54	Arrangement of tune <i>Mal sims</i> . John H. Robinson lists 28 cognates for lute solo and more than 20 versions for other instruments, duets and instrumental ensembles. <sup>52</sup>

				<i>Alia ejusdem Basis;</i> Vallet 1615, f. 92 <i>Mal Simmes Bal[etto]Anglois;</i> US-Ws V.b.280 [Folger 280], f. 15v <i>Mall: Symes.</i> <sup>51</sup>	
168	44/1	<i>Balletto</i>		Concordances: Besard 1603, f. 149v/2 <i>Ballet</i> ; D-D1 M 297 [Dresden 297], p. 91 <i>Ballet</i> ; <sup>53</sup> Cognates: D-LEm II.6.15, p. 294 <i>Ballet</i> , the beginning; Fuhrmann 1615, f. 147 <i>Ballet</i> (triple meter), first phrase.	
169	44/2	s.n. [galliard?]		Cognate: D-LEm II.6.15, p. 401 <i>Saltarello</i> ; cf. D-B Danzig 4022, f. 26v/3 s.n.; Robinson 1603, p. 15, A <i>Toy no. 15</i> (first four measures).	
170	44/3	<i>The Parlament of Engellāt</i>		Cognates: Dd.2.11, f. 99v/2 <i>Kemps Jigge</i> ; D-LEm II.6.15, p. 389 <i>Der Jumngen Herren tantz</i> ; PL-Kj 40143, f. 63v/1; US-Ws V.b.280 [Folger 280], f. 4v/4 <i>The Parlement</i> ;	Model: English tune <i>Nutmegs and Ginger</i> and its variation <i>Kemp's Jig</i> (Simpson, 529-530).
171	44/4	<i>Pavan despagna</i>		Concordant first seven measures: PL-Kj 40159, f. 1 <i>Pavana Hispanica</i> ; for cognates see: D-B Danzig 4022, ff. 25v/3 – 26/1.	Model: tune of the Italian origin (Simpson, 678-681).
172	44v/1	s.n.			
173	44v/2	<i>Almande amoúr</i>			
174	44v/3 -45/1	<i>Balletto la pace [My Lady Hunsdons Allmande]</i>	[John Dowland]	Concordances: GB-Cu Dd.9.33, f. 38/1 <i>J Dowla[nde]</i> ; GB-Cu Dd.5.78.3, f. 7 s.n.; GB-Lbl 6402, f. 1v/2 <i>My lady hunssdons puff Doulland</i> ; <sup>54</sup> US-Ws V.b.280 [Folger 280], f. 22v <i>My Lady Hunsdons Allmande Jo: dowlande Bacheler of musick</i> ;	
175	45/2	<i>Tútte venite armati</i>		Cognate: D-W Guelf 18.7 [Hainhofer], II/ f. 29v <i>Tutti venite armati</i> ;	Model: Gastoldi 1591, <i>Amor Vittorioso</i> .
176	45/3	<i>Almande amoúr</i>		Concordance: Denss 1594, f. 90v/1 <i>Allemande d'amour</i> (with some changes); cf.: D-B Danzig 4022 f. 43v/1 <i>Alman de amoúr</i> ;	
177	45/4	s.n.			
178	45v/1	<i>Galliarda</i>		Cognates: A-Lla 475, ff. 66v-67 <i>Galliard</i> ; D-W Guelf 18.8 [Hainhofer], VII/ ff. 7/2-8 <i>Gagliarda</i> ; I-PESc Rari b.10, f. 11v	

<sup>51</sup> For other cognates see: Harwood, *The Folger "Dowland" Manuscript*, xxi-xxii.

<sup>52</sup> Harwood, *The Folger "Dowland" Manuscript*, xxi-xxii.

<sup>53</sup> Robinson, *114 Early to Intermediate Pieces...*, x.

<sup>54</sup> Robinson, *114 Early to Intermediate Pieces...*, xvi. Cognates: xxiii.

				<i>Gagliarda dell'Cavaliero del leuto.</i> <sup>55</sup>	
179	45v/2	<i>Galliarda</i>			
180	45v/3 - 46/1	<i>Bergomasco</i> [in F major]		Cognates in F major: Barbeta 1585, p. 14 <i>Moresca Quarta, Deta la Bergamasca</i> ; D-B Hove 1, f. 167 <i>Bargamasca</i> ; D-Hbusch [Herold], ff. 28/2-31v/1; D-Hs ND VI 3238 [Schele], ff. 10/2 -16 <i>Bargamasco di Gioan. Battista Domenicho</i> ; D-LEm II.6.15, ff. 172-173 <i>Pargamasco</i> and f. 367 <i>Pamarasken Tantz</i> ; D-W Guelf 18.7-8 [Hainhofer], VIII/ f. 9v/2 <i>Bergamasca</i> and VIII/ f. 10 <i>Alio modo Hortensij Perla</i> ; LT-Va 285-MF-LXXIX, f. 4 s.n.; Fuhrmann 1615, pp. 182/2 -184/1 <i>Pergamasco</i> ; Hove 1612, pp. 54v-55 <i>Bargamasca/ Giovan Battista Domenicho</i> ; Vallet 1615, pp. 41-42 <i>Les pantalons A.9.</i> Other cognates see: D-B Danzig 4022, f. 14/3.	Arrangement of popular dance.
181	46/2	<i>Galiarda</i>		Cognates: D-LEm II.6.15, p. 196 <i>Galliarda Anglica</i> and p. 236 <i>Galliarda</i> ; Hove 1612, f. 66 <i>Galliarde Englese</i> ; LT-Va 285-MF-LXXIX, f. 22 <i>Galliarda Anglosa Disc.</i> and f. 57v/3 <i>Galliarda</i> ; Valerius 1626, p. 142-43 <i>Gallarde Suit Margriet</i> ; <sup>56</sup> Vallet 1615, p. 35 <i>Gaillarde Angloise</i> ;	
182	46/3	s.n.			Lute tuning: g' d' bflat f Bb G F (Bb)
183	46v/1	<i>Duda</i>		Pieces with the word duda in the title but unrelated: Barbeta 1585, f. 25 <i>Balletto de Ruscia deto Duda</i> ; D-Hbusch [Herold], ff. 44-45 <i>Balletto de Riesdia (Rusdia?) deto Duda</i> ;	The word duda in Hungarian and dudy in Polish indicate folk instrument similar to the bagpipe.
184	46v/2	<i>English Almande</i> [in G major]		Cognate: GB-Lbl 38539 [ML], f. 4/1 <i>Allmayne by Robert Kinderslay</i> , in F major. <sup>57</sup>	In Danzig 4022 AB; compare with AA'BB' in ML.
185	46v/3	s.n. [galliard?]			
186	46v/4 -47/1	s.n. [Gillyflower, in F major]		Cognate: GB-Lam 603 [Board], f. 25v/2 <i>Gillyflower</i> , in G major. <sup>58</sup>	
187	47/2	s.n.			

<sup>55</sup> Lüdtke, *Die Lautenbücher Philipp Hainhofers 1578-1647*, 286.

<sup>56</sup> Full list of cognats: Speck, Robinson, *Lautenbuch des Albert Dlugorai*, t. II, 345.

<sup>57</sup> Special thanks for J.Lüdtke for obtaining this information.

<sup>58</sup> Special thanks for J.H.Robinson and J.Lüdtke for obtaining this information.

188	47/3	s.n. [galliard, in D minor]	[Gregory Hu wet]	Cognates in D minor: D-LEm II.6.15, f. 187 <i>Galiarda Tobiae Kühnen</i> ; D-Ngm 33748 p. 8 <i>Galliarda Gregorij</i> ; Fuhrmann 1615, pp. 110-11 <i>Galliarda 3.T K</i> ; cf. Rude 1600, 93a and b (index: <i>Galliarda Gregorij Huberti variatio prima</i> and <i>Variatio secunda</i> ); in F minor: D-B 40141 [Nauclerus], f. 61 <i>Galiarda Gregorj</i> = D-Ngm 33748 [Nürnberg], p. 174 <i>Galiarta Zasj</i> ; D-Ngm 33748 [Nürnberg], p. 176 <i>Galiarta secundus modus</i> ; in G minor: D-Ngm 33748 [Nürnberg], p. 178 <i>Tertius modus</i> . <sup>59</sup>	The beginning of the piece is similar to the tune <i>Walsingham</i> (Simpson pp. 741- 43). J.H.Robinson distinguished five different versions if pieces based on similar melody in the first part. <sup>60</sup>
189	47/4	s.n. [ <i>La Monica/</i> <i>Une jeune fillette</i> ] [in F minor]		Some cognates: <sup>61</sup> Adriaenssen 1584, f. 88/2 <i>Allemande Nonette</i> ; Besard 1617, ff. 4/1-6/3 (trio); D-Kl 4°Mus.108/I [Montbuysso n], ff. 11v-12 <i>Ballet</i> ; LT-Va 285-MF- LXXIX, ff. 2v -3/1 (no. 8 NB, no. 9 s.n., no. 10 s.n.); PL-Kj 40143, ff. 35v-37v/1; PL-Kj 40153 [Dusiacki], f. 20 <i>La Monicha</i> ; Phalèse 1568, f. 88, <i>Allemande Nonette/ Reprise</i> ; see also: D-B Danzig 4022, ff. 1v/2-4/1 and ff. 4/2- 4v/1;	Model: <i>La Monica/</i> <i>Une jeune fillette</i> .
190	47v/1	<i>Intrada</i>			
191	47v/2	<i>Chorea Anglica</i>		cf.: D-B Danzig 4022 f. 42v/6 <i>Anglicum</i> ;	Similar to the English tune <i>Grimstock</i> .
192	47v/3	<i>2. Pars</i>			Second part of the <i>Chorea Anglica</i> ?
193	47v/4	<i>Chorea Anglica</i> [ <i>More palatino</i> in F major]		Cognates in F major: <sup>62</sup> D-Lr 2000, f. 10 <i>Ballett</i> ; Fuhrmann 1615, ff. 158-159 <i>Ballet 20 En me revenant</i> ; GB-Cu Add. 3056 [Cosen s], ff. 43- 44 s.n.; GB-Lbl 38539 [ML], ff. 8v/2-9 <i>Allmayne</i> ; GB-Lbl Eg.2046 [PICKERINGE], f. 28v/1 <i>A Carranta</i> ; GB-Lam 603 [Board], f. 25v/3 <i>Almayne</i> ; Hove 1601, f. 109/2 <i>Almande Gratie</i> ; cf.: D-B Danzig 4022, f. 21/1 <i>Balletto Dantichano</i> and f. 17/2 <i>Caúllant a S.Nicola Chanson</i> [B flat major].	Arrangement of the tune <i>En me revenant/ More palatino</i> .
194	47v/5	<i>Intrada</i>			

<sup>59</sup> 29 versions of this galliard (as *Galiarda* by Gregory Hu wet) lists John H. Robinson in *Lutezine to Lute News 104* (December 2012).

<sup>60</sup> Robinson *Lutezine to Lute News 104*, 1.

<sup>61</sup> More cognates in: Harwood, *The Welde Lute Book*, xx.

<sup>62</sup> More cognates in: Robinson, *114 Early to Intermediate Pieces*, xii.

195	48/1	<i>Ach Amor wie ganz wiederwerti g</i> [D minor]		D-B 40141 [Nauclerus], f. 99v/1 <i>Ach Amor wie Gantz widerwertig sein</i> ; PL-Kj 40159, f. 17v/1 <i>Ach Amor</i> ;	Song arrangement; There are also versions for organ and voice/ lute. <sup>63</sup>
196	48/2	<i>Begierd reizt mich züe dier</i>			
197	48/3	<i>Kalt gebratens zür wittemberg</i>		CH-Bu F.IX.70, p. 259, <i>Herzog Augusti Dantz</i> ;	Folk dance?
198	48/4	<i>Müss den mein ♥ [Herz] in traüren</i>			
199	48/5	<i>Ach trawriges ♥ [Herz]</i>			
200	48/6	<i>Kehr ūmb meine Seel</i>			In the year 1677, on the occasion of the birth in Gdansk son of King John III Sobieski, an unknown author wrote the lyrics for singing to the tune of: <i>Kehr umb, mein Seel.</i> <sup>64</sup>
201	48v/1	<i>Das main Herz endzündt in mir</i>			
202	48v/2	<i>Lieb thüet alles überwinden</i>		Cognates: D-Lr 2000, f. 22 <i>Die lieb thut alles überwinden</i> ; Fuhrmann 1615, p. 180v/2 <i>Lieb kan alles überwinden</i> ; LT-Va 285– MF– LXXIX, f. 12v/2 <i>Tantz Alphonsi.</i> <sup>65</sup>	
203	48v/3	<i>Zür dir steht all mein Sinn</i>			
204	48v/4 - 49/1	<i>Ach wieviel unmenschlich her Trawrigkeit</i>			
205	49/2	<i>Sag mir Cúpido du göttliches Bildt</i>			
206	49/3	<i>Dz ♥[Herz] thüt mir aufspringen</i>		Concordance: D-W Guelf 18.7 [Hainhofer], II/ f. 11v <i>Das hertz thut mir/ Hassler</i> ;	Model: Hassler 1596, <i>Das Herz tut mir auspringen</i> , à 4,

<sup>63</sup> More cognates in: *Johannes Nauclerus Lautenbuch*, 41.

<sup>64</sup> Madeja-Grzyb, *Radość obywateli gdańskich z okazji narodzin królewicza Aleksandra . . .*

<sup>65</sup> Lüdtke, *Lautenbuch des Wolff Christian von Harling*, 104.

					no. 5.
207	49/4	<i>Jüngfraw dein schögestalt erfrewt mich sehr</i>		Concordance: D-B Danzig 4022, f. 24/3 s.n.; Cognates: D-W Guelf 18.7 [Hainhofer], II/f. 19 <i>Jungfrau, dein schöne</i> ; Gorzanis 1563, f. 52 <i>Bal Todesco &amp; La sua padona</i> ; LT-Va 285-MF-LXXIX, f. 16/2 <i>Jungfraw euewr schoen Gestalt/ Courante Ende auch ein Tantz</i> ;	Model: Hassler 1596, <i>Jungfrau, dein schöne Gestalt</i> , no. 3.
208	49v/1	<i>Kein Mensch aúff Erden [in C major]</i>		Cognate: D-B 40141 [Naucerus], f. 78/2 <i>Kein Mensch Auff Erden soll Mich liber werden</i> (in Bb major). <sup>66</sup>	Model: Haussmann 1598, no. 15 <i>Kein Mensch Auff Erden</i> (à 4).
209	49v/2	<i>Rolandt lieber Rolandt [in D minor]</i>		Cog. in D minor: GB-Cu Dd. 5.78.3, f. 28v; LT-Va 285-MF-LXXIX, f. 14v/1 <i>Rolandt</i> and f. 57/3 <i>Rolandt</i> ; NL-Lu 1666 [Thysius], f. 389/1 s.n.; in C minor: <sup>67</sup> Besard 1603, f. 134v/2 <i>Allmande</i> ; D-LEM II.6.15, p. 372 <i>Der Rolandt</i> ; GB-Cu Dd.2.11, f. 14v/1 s.n. (for bandora) and f. 58v/2 <i>my L Willoughby Tune. J. D.</i> ; GB-Lbl Eg.2046 [Pickeringe], f. 25/3 and f. 33v/1; Hove 1601, f. 107v/3 <i>Soet Robert</i> ; PL-Kj 40143, f. 24; Robinson 1603, <i>My Lord Willoughby's Welcome Home</i> ; US-Ws V.b.280 [Folger 280], f. 9v/1 <i>Jo: Dowlande</i> (Poulton& Lam, no. 66a); Vallet 1615, p. 105 <i>Soet Robbert</i> ;	Model: English song <i>Lord Willoughby/ Rowland</i> (Simpson pp. 467-471). There are also versions for lute duet, bandora, virginals, instrumental ensemble and for a voice, lute and cittern (Valerius 1626, p. 83 <i>Soet soet Robbertgen</i> );
210	49v/3	<i>O Venüs hör was für beschwer</i>			
211	49v/4	<i>Chorea bey dir mein ♥[Hertz]</i>		Cog.: D-B 40141 [Naucerus], f. 76/3 <i>Bey dir mein hertz</i> ; D-D1 M 297 [Dresden 297], pp. 148-149 <i>Bei mir mein Hertz</i> ; D-LEM II.6.15, p. 410 <i>Bey dir mein hertz</i> ; LT-Va 285-MF-LXXIX, f. 12v/4 <i>Bey mir mein hertz V.H.</i> ; other cognates includes: <sup>68</sup> DK-Kk Thott 841,4° [Fabritius], no. 7 <i>Ein schon neuwes Liedt Husmanni.</i> ; GB- Lbl Sloane 1021, f. 81/1 <i>Bey dir mein [hertz]</i> ;	Model: Haussmann 1598b, no. 6 <i>Bey dir mein hertz</i> , à 4.
212	49v/5	<i>Wie wird mir das [in C major]</i>		Cognate: LT-Va 285-MF-LXXIX, f. 15v/3 <i>Wie werdt mir das gesch'n</i> (in F major);	
213	49v/6	<i>Englische</i>			

<sup>66</sup> Two other arrangements in: Jarchow, *Johannes Naucerus Lautenbuch*, 38.

<sup>67</sup> More cognates: *The Folger "Dowland" Manuscript*, xiii and xix-xx.

<sup>68</sup> Ness, Ward, *The Königsberg Manuscript*, 21.

		<i>Weimann ist nächten spät heimege [?]</i>			
214	49v/7 - 50/1	<i>Gott behüt dich herchen</i>		cf.: Rude 1600, no. 74, <i>Gott behute dich à 4. Leonhadre Lechners and Leonhard Lechner 1582, Gott b'hüte dich, à 4;</i>	
215	50/2	<i>Soll es sein</i>		Cog: Sweelinck D-B LyA 1 <i>Soll es sein/ Poolsche dans</i> (for organ); Haussmann 1602, no. 26 <i>Soll es sein, à 4.</i> <sup>69</sup>	Model: Polish tune. <sup>70</sup>
216	50/3	<i>Allein Gott in der Höh sey her</i>		Cog: D-B 40141 [Naucerus], f. 100v/2 <i>Allein Gott Inn der Hoge sey Erhr</i> ; D-Lr 2000, f. 79 <i>Allein Godt in der hohe</i> ; DK-Kk Thott 841,4° [Fabritius], f. 147/3; <sup>71</sup> PL-Kj 40159, f. 3v <i>Allein Godt in der Höhe sey Her</i> ;	Model: one of the oldest Lutheran hymns, arranged also by Sweelinck, Hassler, Bach and Telemann.
217	50/4	<i>Erbarm dich mein o Herre Gott</i>			Model: choral melody, arranged also by Sweelinck for organ and Hassler à 4.
218	50v/1	<i>Nún lasst uns Gott dem Heren</i>		Cog. LT-Va 285-MF-LXXIX, f. 73/1 <i>Nún last unss Gott den Heren.</i> <sup>72</sup>	Model: Nicolaus Selnecker (Lipsk, 1587). <sup>73</sup>
219	50v/2	<i>Herr Jesú Christ warer Mensch</i>		cf.: many organ arrangements in <i>Thematic Catalogue.</i> , p. 145. <sup>74</sup>	Model: choral melody.
220	50v/3	<i>Zwey dingk Herr bitt Ich von dir</i>			
221	50v/4	<i>Nachdem die Sonne</i>			
222	50v/5	<i>Christ lag in Todes banden</i>		Cog: D-Lr 2000, f. 76 <i>Christ lag in Todes banden</i> ; DK-Kk Thott 841,4° [Fabritius], f. 148. <sup>75</sup>	Model: choral melody, composed or adapted by Martin Luther in cooperation with Johann Walter (Wittenberg, 1524). <sup>76</sup>

<sup>69</sup> Leonhardt, *Jan Pieterszoon Sweelinck*, XXXV.

<sup>70</sup> Leonhardt, *Jan Pieterszoon Sweelinck*, XXXV.

<sup>71</sup> Lüdtke, *Lautenbuch des Wolff Christian von Harling*, 108.

<sup>72</sup> Special thanks for J. Lüdtke for obtaining this information.

<sup>73</sup> Nikolaus Selnecker, *Christliche Psalmen, Lieder und Kirchengesänge* (Leipzig, 1587).

<sup>74</sup> Szlagowska, *Thematic Catalogue of Music in Manuscript . . .*, 145.

<sup>75</sup> Lüdtke, *Lautenbuch des Wolff Christian von Harling*, 108.

<sup>76</sup> Johann Walter *Geystliches gesangk Buchleyn*, à 4-5 (Wittenberg, 1524).

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## Manuscripts (for lute, unless otherwise specified)<sup>1</sup>

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<https://urresearch.rochester.edu/institutionalPublicationPublicView.action?institutionalItemId=25628>, January 2013.
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- CZ-Pnm IV.G.18 [Rettenwert or Aegidius] – Praha, Národní Muzeum, Hudební Oddelení, Ms G.IV.18: Joannes Aegidius Berner von Rettenwert lute book, c. 1623–1627.
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- D-D1 M 297 [Dresden 297] – Dresden, Sächsische Landesbibliothek, Handschriften-Abteilung, Ms M 297, Jena student lute book, dated 1603. Modern edition: 114 *Early to Intermediate Pieces for Renaissance Lute from Student's Lute Book of 1603 and other manuscripts*, ed. John H. Robinson, Albury: The Lute Society 2010.
- D-Dlb J.307 – formerly: Dresden, Sächsische Landesbibliothek, Mus. Ms J.307: *Tabulatur Buch auff der Cythar*, Johannes Giorgius Hertzog zu Sachsen, c. 1592–1605, for cittern, burned in 1944.
- D-Hbusch [Herold] – Hamburg, Hamburg, private library of Hans von Busch, Ms Herold, Padua, dated 1602. Facsimile: München: Tree Edition, 1991.
- D-Hs ND VI 3238 [Schele] – Hamburg, Stadt- und Universitätsbibliothek, Ms. ND VI 3238, Ernst Schele lute book, c. 1619. Facsimile: ed. Ralf Jarchow, Glind: Jarchow Verlag, 2009.
- D-Kl 4°Mus. 108/I [Montbuysso] – Kassel, Murhard'sche Landesbibliothek, Ms 4 Mus.108 I, Elizabeth von Hessen lute book, partially copied by Victor Montbuysso, c. 1611. Facsimile: Kassel: Bärenreiter, 2005.
- D-KNa Best. 7020 Nr. 328 – Köln, Historische Archiv Köln, Best.7020 Nr 328, c. 1600.
- D-LEm II.6.15 [Dlugoraj] – Leipzig, Musikbibliothek der Stadt, Ms II.6.15, so-called Dlugoraj lute book, dated 1619. Modern edition (part II and III): Lübeck: Tree Edition, 2004.
- D-Lr 2000 – Lüneburg, Ratsbücherei und Stadtarchiv, Ms Mus. ant. pract. 2000: Wolf Christian von Harling lute book, c. 1618, copied by his teacher, Jacques Metzner. Facsimile: *Lautenbuch des Wolff Christian von Harling*, ed. Joachim Lüdtke, Lübeck: Tree Edition, 2005.
- D-Mbs 21646 [Werl] – München, Bayerische Staatsbibliothek, Mus Ms 21646: Albrecht Werl lute book, c. 1625–1655. Facsimile: Genève: Minkoff, 1990.
- D-Ngm 33748 [Nürnberg] – Nürnberg, Germanisches National-Museum, Ms 33748, c. 1618. Modern edition: ed. Helmut Mönkemeyer, Hofheim am Taunus: Friedrich Hofmeister, 1979.
- D-SI 1.G.4 III – Bad Württembergische Landesbibliothek, Ms 1.G.4 III.
- D-W Guelf 18.7-8 [Hainhofer] – Wolffenbüttel, Herzog August Bibliothek, Musikabteilung, Ms Codex Guelferbytanus 18.7 and 18.8 Augusteus 2°: Philip Hainhofer lute books, c. 1603, 10 parts manuscript compound in two books, copied in Italian tablature. Facsimile:  
<http://diglib.hab.de/wdb.php?dir=mss%2F18-7-aug-2f&pointer=0>, January 2013.
- DK-Kk Thott 841,4° [Fabritius] – København, Det Kongelige Bibliotek, Ms Thott 841,4°: Petrus Fabritius

<sup>1</sup> Alternate names of manuscripts that appear sometimes in the lute literature are listed in square brackets.

- lute book, c. 1604-8.
- GB-Cfm 168 – Cambridge, Fitzwilliam Museum, Mus. Ms. 168, Fitzwilliam Virginal Book, for virginals.
- GB-Cfm 689 [Herbert] – Cambridge, Fitzwilliam Museum, Mus.Ms. 689: lord Herbert of Cherbury lute book, c. 1624–40.
- GB-Ctc O.16.2 [Trinity] – Cambridge, Trinity College, Ms O.16.2, c. 1630.
- GB-Cu Add. 3056 [Cosens] – Cambridge University Library, Ms Add 3056, so-called Cosens lute book, c. 1610.
- GB-Cu Dd. 2.11 – Cambridge University Library, Ms Dd. 2.11, c. 1590–1595.
- GB-Cu Dd. 4.22 – Cambridge University Library, Ms Dd. 4.22, c. 1610.
- GB-Cu Dd. 5.78.3 – Cambridge University Library, Ms Dd. 5.78.3, c. 1595.
- GB-Cu Dd. 9.33 – Cambridge University Library, Ms Dd. 9.33, c. 1600.
- GB-Cu Nn. 6.36 – Cambridge University Library, Ms Nn.6.36, c. 1610–1616.
- GB-En Dep.314 [Wemyss] – Edinburgh, National Library of Scotland, Dep. 314 no. 23, Lady Margaret Wemyss lute book, c. 1643.
- GB-HAdolmetsch II.B.1 [Dolmetsch] – Haslemere, Dolmetsch Library, Ms II.B.1, Bavarian provenance, c. 1620.
- GB-Lam 601 [Mynshall] – London, Royal Academy of Music, The Robert Spencer Collection, Ms 601: Richard Mynshall lute book, c. 1597–1599. Facsimile: Leeds: Boethius Press, 1974.
- GB-Lam 602 [Sampson] – London, Royal Academy of Music, The Robert Spencer Collection, Ms 602: Henry Sampson lute book, c. 1609. Facsimile: Leeds: Boethius Press, 1974.
- GB-Lam 603 [Board] – London, Royal Academy of Music, The Robert Spencer Collection, Ms 603: Margaret Board lute book, c. 1620–1630. Facsimile: Leeds, Boethius Press, 1976.
- GB-Lbl 38539 [ML] – London, British Library, Add. Ms 38539: called also John Sturt lute book, c. 1610–1640. Manuscript.
- GB-Lbl 6402 – London, British Library, Add. Ms 6402, c. 1600.
- GB-Lbl Eg. 2046 [Pickeringe] – London, British Library, Egerton Ms. 2046: Jane Pickeringe lute book, c. 1616–1650.
- GB-Lb M.1353 [Hirsch] – London, British Library, MS M.1353, Hirsch lute book, c. 1595.
- GB-Lbl Sloane 1021 – London, British Library, Ms Sloane 1021, previously known as the Stobaeus lute book, c. 1640.
- GB-WPforester [Welde] – Willey Park, Shropshire, private library of Lord Forester: John Welde lute book, c. 1600. Facsimile: ed. Ian Harwood, Martin Shepherd, Stewart McCoy, concordances by John H. Robinson and Rainer aus dem Spring. Albury: The Lute Society 2004.
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- I-PESc Rari b.10 [Pesaro b.10] – Pesaro, Biblioteca Musicale Statale del Conservatorio di Musica Gioacchino Rossini, Rari Ms b.10, c. 1616–1630.
- I-Tn IV 23/2 – Torino, Biblioteca Nazionale, Ms Riserva musica IV 23/2, c. 1620.
- I-TRc 1947 – Trento, Biblioteca Comunale, Ms 1947, n°5, c. 1610–1630.
- IRL-Dm Z.3.2.13 [Marsh] – Dublin, Library of Archbishop Narcissus Marsh, Ms. Z3.2.13, Marsh lute book, c. 1595.
- LT-Va 285-MF-LXXIX [Königsberg] – Vilnius, Lietuvos mokslų akademijos Vrublevskij biblioteka, Ms. 285-MF-LXXIX: Królewiec, c. 1605–1625. Facsimile: Columbus, Editions Orphée, 1989.
- NL-Lu 1666 [Thysius] – Leiden, Rijksuniversiteitsbibliotheek, Bibliotheca Thysiana, Ms 1666: Johan Thysius lute book, c. 1590–1646.
- PL-Kj 10002 – Kraków, Biblioteka Jagiellońska, Mus. Ms 10002, for 2-3 instruments. Modern edition: *Muzyczne silva rerum z XVII wieku. Rękopis 127/56 Biblioteki Jagiellońskiej*, ed. Jerzy Gołos and Jan Stęszewski, concordances: Zofia Stęszewska, Kraków: PWM, 1970.
- PL-Kj 40032 – Kraków, Biblioteka Jagiellońska, Mus. Ms 40032, the Barbarino lute book copied in Italian tablature, c. 1580–1611.
- PL-Kj 40143 – Kraków, Biblioteka Jagiellońska, Mus. Ms 40143, dated 1594 and 1601.
- PL-Kj 40153 [Dusiacki] – Kraków, Biblioteka Jagiellońska, Mus. MS 40153: Stanisław Kazimierz Rudomina-Dusiacki lute book, dated 1620 and 1621.
- PL-Kj 40159 – Kraków, Biblioteka Jagiellońska, Mus. Ms 40159, c. 1600?
- PL-Kj 40641 – Kraków, Biblioteka Jagiellońska, Mus. Ms 40641. Facsimile: Biddles: Kings Lynn Guildford, 2000.
- RUS-Span O. No.124 [Swan] – St. Petersburg, Biblioteka Rossijskoj Akademii Nauk, Ms O N° 124, c. 1600–1650. Facsimile: Columbus: Editions Orphée 1994.
- S-SC PB.fil.172 [Per Brahe] – Skokloster, Slottsbiblioteket, PB fil. 172: Per Brahe lute book, c. 1620.
- S-Sk S 253 – Stockholm, Kungliga Biblioteket, Ms S 253, c. 1614–1619.
- Sweelinck D-B *LyA* 1 - Berlin, Deutsche Staatsbibliothek, Lübbenaue Orgeltablaturen, Ms Lynar A 1, organ tablature.

US-BEm 757 – Berkeley, University of California Music Library, Ms 757, c. 1615–1630.

US-BEm 760 – Berkeley, University of California Music Library, Ms 760, c. 1615–1630.

US-Ws V.b.280 [Folger 280] – Washington, D.C., Folger – Shakespeare Library, Ms V. b. 280, c. 1594.

Facsimile: Albury: The Lute Society 2003.





TREE EDITION